GLASSJAW
EXCLUSIVE!
THE COMEBACK INTERVIEW

KERRANG!

LINKIN PARK
CHESTER FOREVER

PVRIS
THEIR INCREDIBLE RISE – IN THEIR OWN WORDS

FIVE FINGER DEATH PUNCH
ZOLTAN'S LESSONS IN DESTRUCTION

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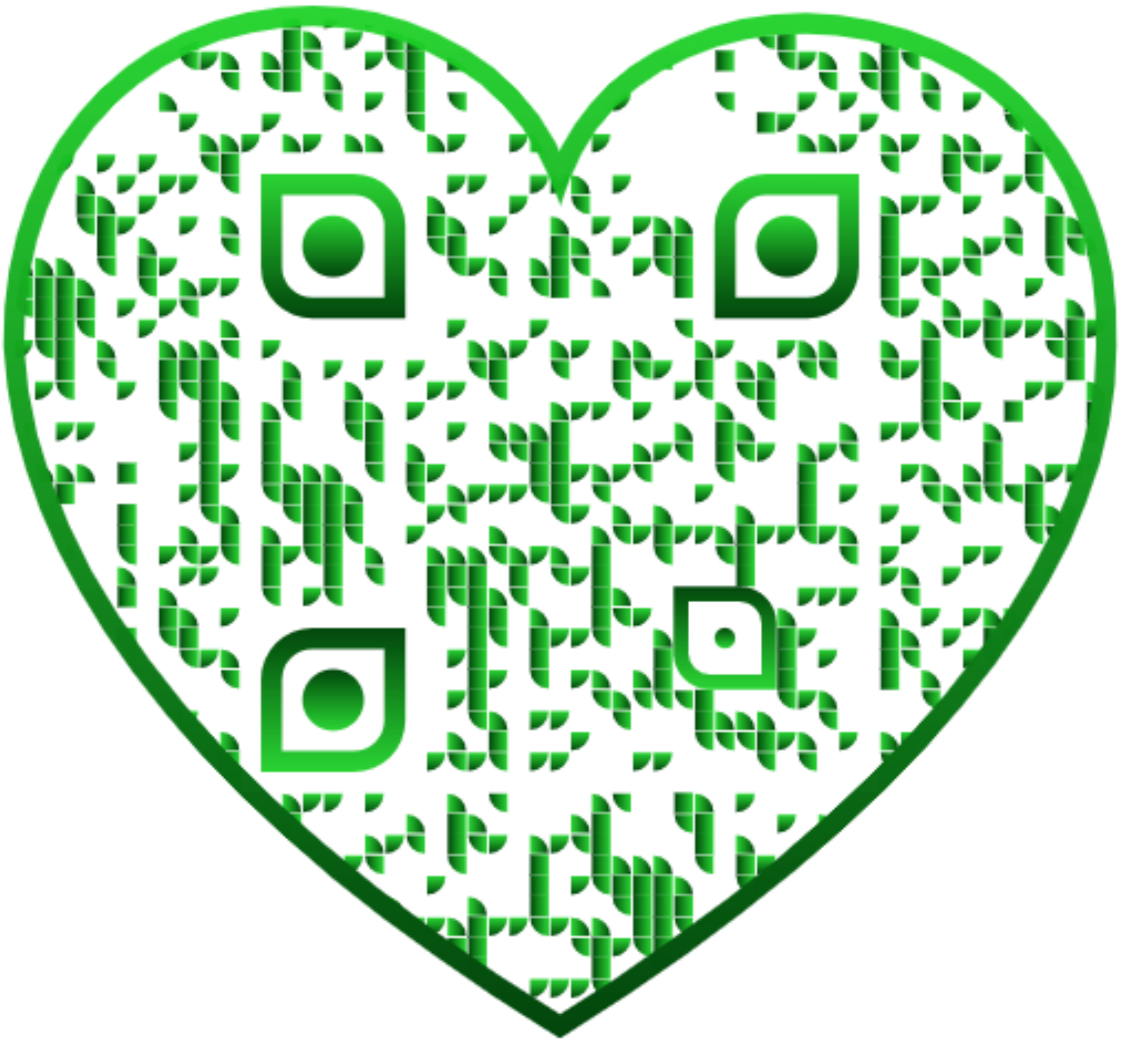

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ISSUE 1700 DEC 09, 2017

WHATEVER TIME of year we do it – and yes, we're about 10 months behind our usual annual schedule; sorry about that! – the Kerrang! Tour is always one of the most exciting dates in our calendar.

Every week, the Kerrang! team sweats over bringing you the best interviews, the best photos, and the best access in the pages of the magazine. But the chance for us to put on a tour, featuring four bands we love, for everyone around the country to meet up and have a blast at? Well, that's a whole different kind of fun, and this year's K! Tour – headlined by our cover stars this issue, The Amity Affliction – promises to be one to remember. If you've not got a ticket yet, make sure you don't miss out, and I'll hopefully see you there.

But enough from me – you've got our exclusive Glassjaw comeback interview to be getting stuck into, too…

SAM

NEWS

ON THE COVER:

AC/DC titan **Malcolm Young** gets laid to rest as Australia pays tribute to their most rocking of citizens **(p4)**, before the mighty **Glassjaw** make their electrifying return and give us the lowdown on, well, *everything* **(p6)**. After that, we kick off 2017's **K! Readers' Poll** – so be sure to have your say on a truly wild year **(p16)**.

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Badass shots of **Jimmy Eat World**, **Milk Teeth**, **Slipknot** and more. You're very welcome, walls **(p30)**.

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Running Wild With Bear Grylls had a new applicant

COVER PHOTO: ANDY FORD **CONTENTS PHOTOS:** MATTY VOGEL, CHRIS CASEY

SALUTING MALCOLM

AC/DC's Malcolm Young was laid to rest last week (November 28) at a private ceremony in the band's hometown of Sydney, following his death earlier in the month at the age of 64. In Melbourne, fans paid their own tributes to one of rock's greatest-ever guitarists on ACDC Lane, with people flocking to remember Malcolm at the public murals that adorn the famous narrow streets' walls in the city centre. ACDC Lane was crowned as such in 2004, following a public vote in the city to rename the far less rock'n'roll Corporation Lane – just one other small way Malcolm's legacy will live on forever.

PHOTO: GETTY

BIG PICTURE

BIG STORY

TAKE BACK CONTROL

AFTER A WAIT THAT SEEMED TO LAST FOREVER, POST-HARDCORE LEGENDS **GLASSJAW** HAVE FINALLY RETURNED WITH A NEW ALBUM. AND IT'S A KNOCKOUT! **JUSTIN BECK** AND **DARYL PALUMBO** GIVE US THE EXCLUSIVE LOWDOWN ON WHAT TOOK THEM SO LONG...

WORDS: DAVID McLAUGHLIN **PHOTOS:** GRIZZLEE MARTIN, SUNITA "SUNNY" MARTINI (LIVE)

AS YOU'VE NO doubt heard (a lot) lately, it's been a whole 15 years since Glassjaw last released a full-length album. In the summer of 2002 when the Long Island post-hardcore pioneers put out their second album, Worship And Tribute, the world was a very different place. To put it into some kind of perspective: back then, most people had dial-up internet, Friends had only just aired the eighth of its 10 seasons for the first time, and in the UK, Tony Blair was still Prime Minister.

Suffice to say, a lot has happened in the decade and a half since; not least within the ranks of the post-hardcore crew, with frontman Daryl Palumbo and guitarist Justin Beck the only mainstays. There was a hiatus, some side-projects, sporadic live action, lots of teasing and even the release of the occasional song or two, amid evermore-feint hopes of something more substantial following. After a while, the idea of a new record seemed almost as mythic as the band's enormous legacy and influence.

Yet incredibly, after many false dawns and crushing letdowns, a surprise new album, Material Control, has finally dropped into the world.

It was *meant* to be an even bigger surprise. It was intended to be circulated among Glassjaw's most hardcore devotees first, with playable, limited-edition flexi disc 'postcards' sent out in the mail. But shortly after the first of these flew out to fans, a conflagration of behind-the-scenes, beyond-band-control fuck-ups meant full details leaked online two weeks early – a classic case of the best laid plans going awry and Glassjaw's infamously bad luck summed up.

Here, Justin and Daryl sit down with Kerrang! to talk through everything: what took them so long, why they're angrier than ever…

WELCOME BACK, GUYS. AFTER YEARS OF ENDLESSLY BEING ASKED THAT QUESTION, HOW DOES IT FEEL TO FINALLY BE ABLE TO TALK ABOUT A NEW GLASSJAW ALBUM?

DARYL PALUMBO (*VOCALS*): "It's a relief: we had a big project to work on and we made it happen."

JUSTIN BECK (*GUITAR*): "It feels awesome. Mostly I'm relieved; now no-one is going to think we've just been holding out on them because of some bigger, deeper theory. We can finally just put it out without any expectation or feel the need to destroy the world. Without completely trolling people who care for the band, and those who did patiently wait over X amount of years, it's nice that we can reciprocate, in a way."

DID THE PLANNED SURPRISE RELEASE BEING BLOWN BUM YOU OUT?

JUSTIN: "Someone mentioned it to me this morning and you know what? I was mourning it for like the last two weeks and I'd just finally forgotten about it."

ER, SORRY FOR BRINGING IT UP AGAIN...

JUSTIN: "(*Laughs*) That's okay, I guess I'm back to mourning! Seriously, though, it was kind of a bum out. Going back to that essence of reciprocating to people who care for us, the gesture and what we wanted to achieve was about that one-to-one relationship between us and the fans, as a way of thanking them, letting them be

the first to hear and have them put the pieces of the puzzle together and take it from there; have it organically experienced, like this growing circle. When details got out, it put all cards on the table and let the end user know, 'This is how the movie ends, these are the characters, and here's the whole script.' It took the sexiness and the social experiment away, but what you gonna do?"

Daryl had gotten a little too close to the onstage heaters

EVEN WITHOUT TAKING THAT INTO CONSIDERATION, THE TITLE MATERIAL CONTROL FEELS QUITE IRONIC GIVEN YOUR PAST AND TROUBLES WITH LABELS. WAS IT INTENDED AS SUCH?

JUSTIN: "Beyond ironic. It was *beyond* ironic."

DARYL: "The irony is very thick. It's pretty hysterical. We were pretty good at keeping things under wraps, too! Until we worked with anybody else…"

JUSTIN: "In typical Glassjaw fashion, it's very Mr. Show/Curb Your Enthusiasm/Monty Python to have this unfold the way it did. That shit seems to follow us around."

DARYL: "(*Sighing*) It almost makes sense, in a way."

HOW DID YOU MANAGE TO KEEP IT SUCH A SECRET UP TO THAT POINT, GIVEN HOW MANY RUMOURS THERE HAD BEEN IN THE PAST?

JUSTIN: "We didn't have to go to any great lengths, it was actually very simple. When we put out our own EPs [2011's Our Color Green (The Singles), and Coloring Book], everything was controlled; nothing got leaked. It's just when you bring in ancillary teams that things get more complicated. That's probably why the two of us tend to be so insular and want to do things ourselves, because when you gotta dance around protocols, processes and emotions, you just end up looking like the bad guy for wanting to do your own thing. We want to put out fun arts and crafts projects. We don't want to insult or make people feel bad that they didn't execute something accordingly. That's not why we started this."

DARYL: "We just want to put things out and not get mad when some little thing goes askew."

GIVEN THAT OPENING TRACK NEW WHITE EXTREMITY CAME OUT EXACTLY TWO YEARS AGO, WHEN DID YOU FIRST START WORKING IN EARNEST ON THIS AS A RECORD?

DARYL: "I don't know. Two years ago, I guess. I think it was finished, maybe, like, 18 months ago. And it was done really quickly. Then we partnered up with a media conglomerate to put it out, but their music department fell apart. So we entertained a couple of other people along the way, but nothing happened and then in the last three months everything came together. It's crazy that in all that time we didn't just put it out ourselves."

WERE YOU TEMPTED TO?

JUSTIN: "We *wanted* to. But we had this full-length record, which we never really expected, per se, and we decided it would be a shame if we didn't hit all the corners of the globe [with it]. Domestically and in the UK it's easy to bridge the gap with our fans, but we don't know anyone in Czechoslovakia [*Er, Justin, we've got some news for you… – K! Geography Ed*], for example. Wouldn't it be cool to go there one day? How do we do that and get our music out there? That principle guided us and how we ended up partnering with a more global musical conglomerate."

AFTER THE FALSE DAWNS OF THE PAST, WAS IT FRUSTRATING HAVING TO SIT ON THE ALBUM A FURTHER 18 MONTHS?

DARYL: "Yeah, to have the record completed and sounding fucking great, but not know what to do with it was frustrating. You want to play it, you want to have it happen. We weren't trying to delay anything, ever, at any point in the process. It sucks."

DID IT PISS YOU OFF WHEN PEOPLE WOULD ASK WHEN THE NEXT ALBUM WAS COMING?

DARYL: "It was frustrating, because I feel like we were constantly doing stuff! Granted, there was no 10-song record, but there was *stuff* coming out, and we were playing a lot. The most shows I've played in the last 15 years are still Glassjaw shows. We've never stopped doing anything. In respect to that, yeah, it's frustrating, but whatever. I know that even now there is a new full-length out, people are going to be asking for something else. That's the nature of the beast. Things will always come out. We'll never stop making things."

HAVING BEEN PART OF EACH OTHER'S LIVES FOR LONGER THAN YOU HAVEN'T, HOW HAS YOUR DYNAMIC CHANGED THROUGH THE YEARS, AND HOW DID THAT AFFECT MATERIAL CONTROL?

JUSTIN: "It's been more streamlined than it ever was. It's like, we have a dialogue, but then we'd have this commentary coming in from the sidelines mucking up the message. So this time it was brass tacks and getting down to it. There were no emotions or people getting upset. It was the easiest experience out of 20-plus years of doing it. This record was *so* easy. Our vernacular and glossary has been so much more defined now. We can use an adjective or a movie and that can translate to a chord or a movement within a song. We're not Berkeley students, so we don't speak in music – we speak in visual terms, and that updated glossary moves the process and communications faster. Our dynamic has been sped up."

DARYL: "As Justin says, it's easier than ever now. We talk in, like, this code. There's tons of colourful ways to explain musical bits and bobs. When you know somebody long enough, you kind of talk with your minds! Beyond that you take it to another level and create fun, crazy art. We've been doing that since we were kids and developed this vocabulary that only we understand. That's the only way to put it. At this point, having nobody else around was super-easy and we talked with our fucking minds! It was beyond words."

WHAT'S IT LIKE CREATIVELY COMING BACK TO SOMETHING SO PREVALENT IN YOUR LIVES AS YOUNGER MEN AND APPLYING THAT TO WHO YOU ARE NOW?

DARYL: "That's what makes it work so easily now. We never stopped doing Glassjaw – well, we *kind of did* – but we never stopped doing the things that ran parallel with it, musically and creatively. So when you come back to it, you realise that you can write way better with the first person that you ever wrote music with. We didn't have to remember how to do it – every facet of Glassjaw just improved. Whatever we've done in our lives, away from this, only helps the biggest, craziest, weirdest thing in our lives, and that's Glassjaw."

THESE SONGS SOUND ANGRIER AND MORE AGGRESSIVE THAN GLASSJAW EVER HAS BEFORE. DOESN'T LOGIC DICTATE THAT YOU SHOULD BE MELLOWING AS YOU GROW OLDER?

JUSTIN: "I think the vibe of the record is representative of the state of the world and the day-to-day grind of life. As some people get older, they might get complacent or more stubborn. When you're young you try to be more accepting, but maybe now we're older we're saying to ourselves, 'Why the fuck is everyone so stupid? Why is this day so difficult? Why does everyone have such bizarre agendas?' It's about those frustrations. We weren't trying to make an aggressive record, it just came out that way. If that's your personal diary, that's what you'll emote, whether you're six, 16 or 36."

DARYL: "It's absolutely our most aggressive record. And we're also conscious of bands that return; we're music guys, we're fans, and we're still culture devourers. We're fully aware of and interested in when bands decide to come back – not that we're coming back, but that's how it's looked at – and it's like an epidemic. Not to sound like a snobby fucking record collector, but we're aware that a lot of bands fall short when they come back after 10 or 15 years. As a fan, usually when I catch that sleepier or less spirited version of a band, it just sticks out. And I would *never* let that happen with us. It's not even a conscious thing, we just write frantic, urgent, wild shit and I'm always confident we will. We're well aware that if part of your identity is maniacal urgency, you can't not meet that standard. If anything, you have to surpass it, and I don't think making a pop record is the answer."

Mere days after its release, the world can breathe a collective sigh of relief that Material Control is everything anyone could have hoped for over the past 15 years, and then some. It's a brave record, in many regards. Not least in its adherence to the template and spirit of what first made Glassjaw so beloved at the turn of the 21st century. It feels like they never missed a beat.

EVERYTHING YOU EVER WANTED TO KNOW ABOUT...

A CHEAT SHEET TOUR OF GLASSJAW'S TUMULTUOUS PAST

1993
Glassjaw form when Daryl Palumbo and Justin Beck meet at summer camp.

1994
They play their first show in Oceanside, New York.

1997
The band's debut EP, Kiss Kiss Bang Bang, is released on 2 Cents A Pop.

2000
Debut album Everything You Ever Wanted To Know About Silence is released on Roadrunner. According to producer Ross Robinson, its goal was "to destroy Adidas rock".

2001
The band sign to Warner Bros. after an acrimonious split from Roadrunner.

2002
Second album Worship And Tribute gets a summer release. In October, Glassjaw cancel shows in Germany and the UK when Daryl is hospitalised in Paris due to Crohn's disease. He undergoes intestinal surgery and they reschedule for December, but he suffers a relapse.

2003
In a spring return to the UK, the frontman is hospitalised again in Glasgow, cancelling a Kerrang! show and a headliner at London's Astoria.

2004
Glassjaw go on hiatus while Daryl pours energies into disco-punk project Head Automatica. Later in the year, members Todd Weinstock, Dave Allen and Larry Gorman are all fired as the band's official website reads 'RIP Glassjaw'. Despite this, they deny they've split.

2005
October sees the release of three-track, Worship And Tribute era B-sides EP, El Mark, released on iTunes.

2006
The band support Deftones in

Justin Beck and Daryl Palumbo in Seattle last week

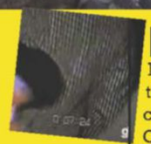
"WE'RE AWARE THAT A LOT OF BANDS FALL SHORT WHEN THEY COME BACK AFTER 10 OR 15 YEARS..."

DARYL PALUMBO

the U.S. in December.

2007
They play their first UK shows for four years in early June, with a tiny warm-up gig in London's Barfly, before headlining Brixton Academy the next night.

2008
Justin tells press that bass, drums and guitars for 13 songs have been tracked, with some vocals, too. Late in the year the band's MySpace page jokes about an album called Don't Ask Me, scheduled for release in 2022...



2009
In June, Daryl tweets that he's been demoing vocals and new music is due "rather soon".

2010
A flurry of activity sees the band headline the UK's Hevy Fest in August, followed by the release of a series of seven-inch singles each month thereafter.

2011
New Year's Day sees those seven-inch singles collected and released as Our Color Green (The Singles) EP. At their spring shows the band give away another EP entitled Coloring Book for free. Performances at Reading & Leeds festivals follow in the summer.

2012
The band return to Hevy Festival again.

2013
Complete a U.S. headline tour and appear at Riot Fest.

2014
More live shows throughout the year, followed by a Black Friday sale across their webstore offering a discount with the code 'weactuallyjust startedwriting'...

2015
Drummer Durijah Lang and bassist Manuel Carrero confirm they've quit in July. On December 1 the band surprise drop new song, New White Extremity.

2016
In January they play new songs at an intimate gig at the Old Blue Last, before joining Coheed And Cambria on tour.

2017
Amazon leak details of Material Control on November 15. December 1 sees the record's official release.

Daryl tried to remove a popcorn husk mid-set

Creatively reigniting that spark in a completely different context, as grown men with adult, real-life concerns, was always going to be risky. What if they failed and hordes of fans turned their backs? What if the whole thing sounded forced or – worse yet – fake? Given the love and prestige placed on their first two albums, adding to that catalogue could have been a daunting task in less steady hands. Despite all the post-completion talk of reciprocation, speaking to Daryl and Justin, you get the impression they did this for themselves primarily.

Still, it is the first of their albums to be released into a world of social media, of endless Reddit discussions and of hyper-entitled, super-demanding fan communities. With all that's riding on it and all the years of speculation that's come before, you wouldn't blame them if curiosity got the better of them, even just a little…

HAVE YOU DIPPED INTO ANY FAN FEEDBACK ONLINE? HAVE YOU DARED 'READ THE COMMENTS'?

JUSTIN: "I saw one comment where one kid just posted a photo of us with the caption, 'I've been waiting half my life for these assholes!'"

DARYL: "'Half my life'! I feel so bad for that guy…"

JUSTIN: "My wife keeps on top of all that stuff for us. She sends me things, if someone's talking shit."

DARYL: "She's our protector. Justin's wife is like my big sister. She'll never let us be maligned!"

CONSIDERING HOW THE LEGEND OF GLASSJAW HAD ONLY GROWN AND EXPLODED WITH THE ABSENCE OF A NEW RECORD, WAS THERE ANY PART OF YOU CONCERNED ABOUT LIVING UP TO THE LEGACY OR POTENTIALLY EVEN SPOILING THINGS?

JUSTIN: "Within our peer group, you can see others going through that struggle. It's their everything. You can see that they don't want to do this or do that, because it might ruin their legacy, and if they don't have that they're done; their life and business is over. When we wrote the record we weren't even tripping on that, because it was kind of a project we were just doing for ourselves and then within a short time it was done. We looked at each other and we were like, 'Yo, this shit's banging!' We're the most self-deprecating people in the world and our own harshest judges, so if something wasn't impressing us it didn't make the cut."

DARYL: "We're too conscious of everything. We're conscious of bands doing completely uninspired rehashes of their days of yore, and me and Justin would never allow that. We would never allow our writing to be shit. That's just not us – it's just not in us. It has to make a statement, it has to sound like Glassjaw and it has to somehow be better than that last thing, every time. Were we scared? No. We *had* to do this."

JUSTIN: "If you asked us that in 2005 or 2007, the answer might have been, 'Maybe,' because back then we were still trying to keep up with the Joneses. But it's now so far down the road, we're almost like a new band with nothing to prove. It's like a clean slate."

DARYL: "That's a great feeling. I feel like it's the Wild West, right now. Fuck it – why not put out the heaviest, most maniacal record you can?"

WHAT'S YOUR TAKE ON THE ROCK SCENE IN 2017?

JUSTIN: "I'm completely perplexed by it. I'm so confused by rock'n'roll right now. Everything feels so foreign. I don't get it. I find myself going back to classic records that we grew up on."

DARYL: "Rock feels so bewildering to me."

DOES IT MAKE IT EVEN WEIRDER TO RETURN WITH A NEW RECORD INTO THE CONTEXT OF SOMETHING YOU DON'T RECOGNISE?

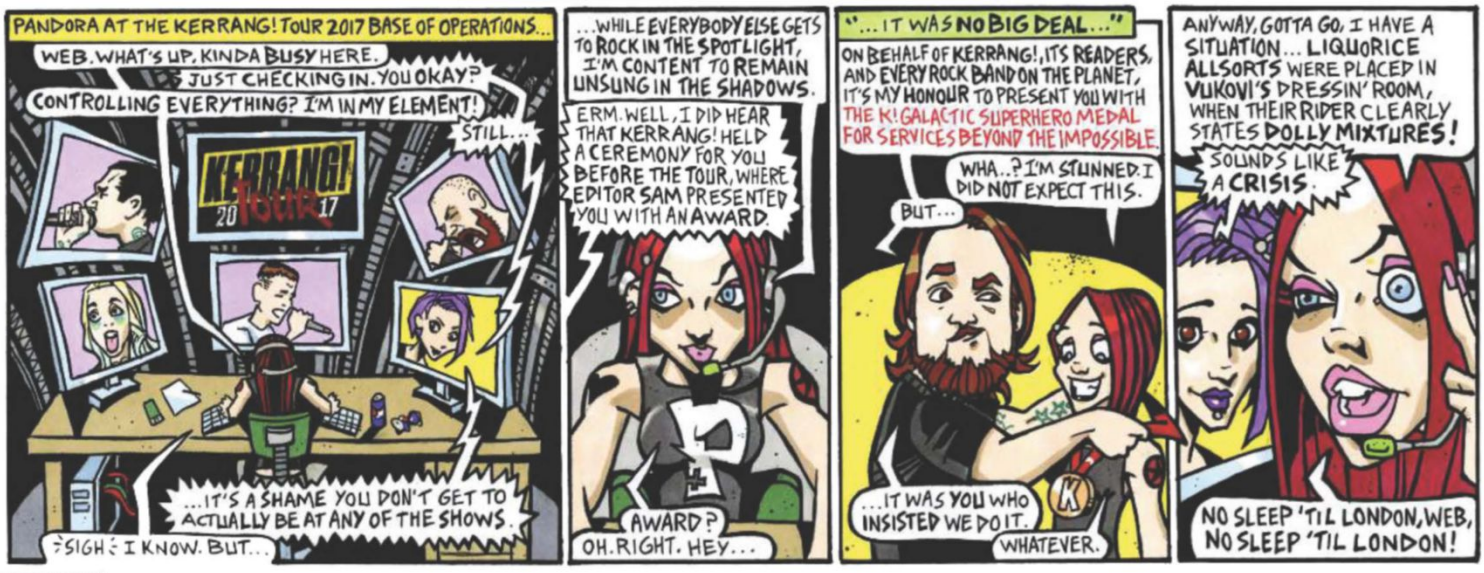
JUSTIN: "Well, we don't wear capes or make-up. So, I don't know where we fit in."

DARYL: "It feels like it has nothing to do with us. What genre are we? Who do we tour with? It all feels so foreign. I don't know where we exist. I genuinely couldn't tell you where we belong. Then again, it's always kind of been like that for us. We're a heavy fucking band. We just don't own any capes…"

MATERIAL CONTROL IS OUT NOW ON CENTURY MEDIA, AND IS REVIEWED ON PAGE 51

Glassjaw, using their agility to dodge our words, there

PANDORA BY RAY ZELL Rayzell.com



best of 2017

FOPP

queens of the stone age
villains

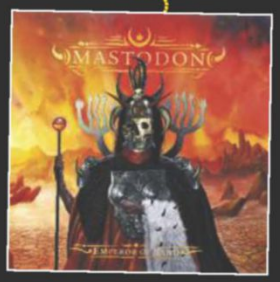
foo fighters
concrete and gold

prophets of rage
prophets of rage

alice cooper
paranormal

marilyn manson
heaven upside down

mastodon
emperor of sand



linkin park
one more light

paramore
after laughter

creeper
eternity, in your arms

stone sour
hydrograd

anathema
the optimist

while she sleeps
you are we

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YOUR FAVOURITE NEW BAND

(L – R:) Seb Dokman (guitar and vocals), Jesper Albers (drums and vocals), Paul Dokman (bass and vocals)

PACESHIFTERS

FOR FANS OF: NIRVANA, MILK TEETH, SORORITY NOISE

SOMEBODY'S FEELING CHILLY...

Yes, quite, which is why you should give Paceshifters a warm reception. If the Dutch grunge-punk three-piece's name sounds familiar, that's because they've just toured the UK with Frank Iero And The Patience – an experience the band loved. "The shows turned out really good for us!" recalls frontman Seb Dokman. "The crowds seemed to like us, we played some cool venues, and we did a cover of Nirvana's Territorial Pissings onstage with Frank! It started with Evan [Nestor, FIATP guitarist] wanting to play it, so he joined us one night. Then Matt Olsson [drums] took part at the next gig, and then Frank wanted to play, too!"

FRANK IERO AND THE PACESHIFTERS, MORE LIKE... SO, HOW DID THE BAND ENJOY THEIR TIME IN THE UK?

Their hectic schedule meant there wasn't much downtime, but Paceshifters did put together a serene tour video, featuring footage of them hanging out in rural Northumberland and exploring some Scottish castles. "When you're on the road you don't have a lot of time for sightseeing, but what we did see was really cool," Seb remembers, before adding that highlights of the trip included seeing places like Kielder Forest Park and Dunnottar Castle, and playing "a really cool venue in Colchester [the Arts Centre] that was like a church!"

> **"HOLLAND HAS ITS OWN GUY LIKE TRUMP..."**

VERY FANCY. WHAT DO PACESHIFTERS SING ABOUT, THEN?

This being punk rock, it's not surprising that current affairs are often at the heart of Paceshifters' songs. "Donald Trump is on Dutch news a lot," explains Seb. "We have a song on our album [Waiting To Derail] called Boundaries, and that's about Trump and his way of thinking. We have a similar guy in Holland called Geert Wilders, and he's a prominent, right-wing politician with views like Trump's, so we felt we needed to address that."

URGH, DON'T GET US STARTED... ARE THERE ANY OTHER TOPICS THAT INSPIRE THE BAND'S MUSIC?

Yup. Seb cites relationships, growing up and bullying as some of his lyrical themes, with the latter holding a particularly powerful message. "We have a song called Cut N Run, and that's about a guy who got bullied a lot when he was younger," Seb says. "The story we're telling is that, even as he's getting older, he still feels the pain of how he was treated. We're trying to explain the impact of bullying, and warn people that they should be careful about how they treat others." If you feel like joining Paceshifters in a celebration of the togetherness of punk rock, you can do just that when they headline a UK tour in February. Until then, blast Waiting To Derail loud and raise a middle finger to the fascists and the bullies alike, because when it comes to Paceshifters' brand of punk, there's no home for that kind of hatred.

WHAT YOU NEED TO KNOW

WHAT: Grunge-influenced punk all the way from Wijhe, Holland.
HEAR: New album Waiting To Derail, out now on Hassle Records. Go listen.
MORE INFO: Facebook.com/paceshifters
CHECK OUT: The band playing Territorial Pissings alongside Frank and co. on Facebook.com/Kerrangmagazine.

WORDS: JAKE RICHARDSON **PHOTO:** ERIK DELOBEL

SJM CONCERTS, DF AND MCD PRESENT BY ASSOCIATION WITH KERRANG!

KERRANG! TOUR 2017

THE AMITY AFFLICTION

BOSTON MANOR

VUKOVI CASEY

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FRI 08 - Manchester O_2 Ritz
SAT 09 - Newcastle Uni
MON 11 - Dublin Academy
TUE 12 - Cardiff University Y Plas
WED 13 - London O_2 Forum Kentish Town

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KERRANG! ROCK CHART

YOU HAD BEST BELIEVE YOUR EYES: THERE'S BRAND-NEW **GLASSJAW** MUSIC IN THE KERRANG! ROCK CHART...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE
1	2	1	AC/DC	LET THERE BE ROCK
2	2	2	GREEN DAY	BACK IN THE USA
3	3	2	ENTER SHIKARI	THE SIGHTS
4	1	4	GLASSJAW	SHIRA
5	2	5	PARAMORE	FAKE HAPPY
6	2	6	THE XCERTS	HOLD ON TO YOUR HEART
7	2	7	MACHINE HEAD	BEYOND THE PALE
8	4	2	ALL TIME LOW	GOOD TIMES
9	1	9	STONE TEMPLE PILOTS	MEADOW
10	7	1	MARMOZETS	HABITS
11	3	6	MILK TEETH	BIG SKY
12	6	2	FOO FIGHTERS	SOLDIER
13	4	5	BLACK VEIL BRIDES	WHEN THEY CALL MY NAME
14	1	14	I PREVAIL	ALREADY DEAD
15	4	11	ROLO TOMASSI	RITUALS
16	2	7	FRANK CARTER & THE RATTLESNAKES	SPRAY PAINT LOVE
17	3	7	NECK DEEP	PARACHUTE
18	10	1	LINKIN PARK	ONE MORE LIGHT
19	7	1	CODE ORANGE	THE MUD
20	5	5	TRIVIUM	THROWN INTO THE FIRE

STAFF PICK!

BEYOND THE PALE
MACHINE HEAD

JAMES HINGLE, LISTINGS EDITOR

"While the riff may sound notoriously like Strapping Young Lad's Love?, MH have crafted it into a thrash metal rager that sees Robb Flynn spitting more venom at the world than ever before. If you need to work out your neck muscles, this is the perfect headbanger for you."

DID YOU KNOW?

MEADOW
STONE TEMPLE PILOTS

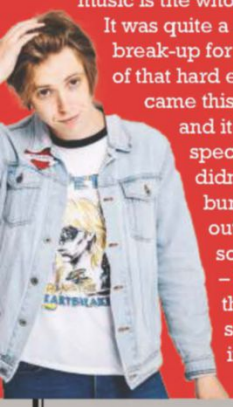
Meadow is STP's first track with newly-announced singer Jeff Gutt. True story: Jeff has been on The X Factor USA twice. In 2012 he failed to make the live shows, however he returned in 2013 and finished second. And if this single is anything to go by, Jeff's already smashing his new gig with STP.

INSIDE THE SONG...

MURRAY MACLEOD
THE XCERTS

TELL US ABOUT HOLD ON TO YOUR HEART, MURRAY?

"My ex-partner heard this when we were still in touch, and she loved it but it made her sad, too. That's a good thing, though, as moving someone with your music is the whole point. It was quite a dramatic break-up for us, but out of that hard experience came this great song, and it's very special to me. I didn't want to bum people out with these songs, though – I wanted there to be some light in them."



DID YOU KNOW?

BACK IN THE USA
GREEN DAY

The video to Green Day's newest song is based on the 1988 film They Live, by John Carpenter. In homage to the movie, it's shot in black and white, until Billie Joe receives some glasses so he can read subliminal messages, and eventually see in colour. Ooooh!

STAFF PICK!

ONE MORE LIGHT
LINKIN PARK

JENNYFER J. WALKER, CONTRIBUTING EDITOR

"I saw Chester dedicate this song to Chris Cornell in Las Vegas, the day after he died, which is incredibly sad given what happened weeks later. Still, it's a beautiful tribute to both."

STAFF PICK!

BIG SKY
MILK TEETH

RYAN DE FREITAS, WRITER

"In a year that's seen Milk Teeth drop a bunch of brilliantly moody bangers across two EPs, this might be the moodiest of the lot."

STAFF PICK!

LET THERE BE ROCK
AC/DC

NICK RUSKELL, ASSOCIATE EDITOR (REVIEWS)

"A fine sentiment from perhaps the finest band ever to plug in a guitar. Just listen to Malcolm Young's sturdier-than-a-suspension-bridge riffs here. Truly, the man was the king of rhythm guitar, an absolute engine of a player with a hard-hitting right hand that drove the Acka Dacka machine along like a steamroller. To be honest, we could have picked any AC/DC tune and air-guitared along in salute, but there's just something almost religious going on here. Malcolm will be missed, but his big, bad riffs like this one will live on forever."

INSIDE THE SONG...

BRIAN BURKHEISER
I PREVAIL

WHAT'S ALREADY DEAD ABOUT, BRIAN?

"Already Dead is about reaching a point in a relationship where the passion of love is replaced by the passion of hate, where it accumulates negative energy. Also, we had a bucket list dream that Kyle Gass [Tenacious D] would be in our video in some capacity, and it came out even better than we had ever imagined."

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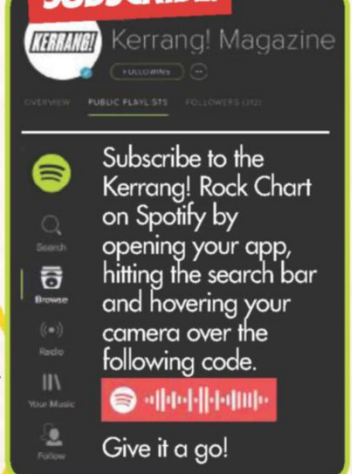

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WHO'S RULED *YOUR* 2017?

NOW'S YOUR CHANCE TO TELL K! ABOUT THE PEOPLE, PLACES, SIGHTS AND, MOST IMPORTANTLY, SOUNDS THAT DEFINED THE PAST 12 MONTHS FOR YOU...

WHAT'S THE album that soundtracked the big events of your 2017? Which song encapsulated the hilarity or heartbreak of your year? Which rockstar tweeter had you cheering Twitter's decision to double the character count to 280? And, most importantly, which band ruled this most recent journey around the sun like rock gods sat upon a golden space-throne? Now's your chance to put pen to paper, or cursor to website, and have your say by contributing to the Kerrang! Readers' Poll 2017.

You can tell us your preferences in these 20 categories in two ways. You can tear out this page, fill it in and send it to: Kastle Kerrang!, 90 – 92 Pentonville Road, London, N1 9HS. Alternatively, you can visit Kerrang.com and input your favourites online. Please note: the poll closes on Wednesday, December 13, with the results appearing in our Christmas double issue, on sale December 20. So get a move on, eh?

ALBUM OF THE YEAR
2016'S WINNER: *PANIC! AT THE DISCO – DEATH OF A BACHELOR*

SONG OF THE YEAR
2016'S WINNER: *BABYMETAL – KARATE*

VIDEO OF THE YEAR
2016'S WINNER: *PIERCE THE VEIL – CIRCLES*

NEW BAND OF THE YEAR
2016'S WINNER: *WATERPARKS*

SOLO ARTIST OF THE YEAR
2016'S WINNER: *ANDY BLACK*

LIVE BAND OF THE YEAR
2016'S WINNER: *TWENTY ONE PILOTS*

FESTIVAL OF THE YEAR
2016'S WINNER: *SLAM DUNK*

BEST THING ABOUT 2017
2016'S WINNER: *GREEN DAY'S COMEBACK*

WORST THING ABOUT 2017
2016'S WINNER: *DONALD TRUMP*

HERO OF 2017
2016'S WINNER: *AUSTIN CARLILE, OF MICE & MEN*

TWEETER OF THE YEAR
2016'S WINNER: *MARK HOPPUS, BLINK-182*

BEST COMIC
2016'S WINNER: *THE WALKING DEAD*

BEST VIDEO GAME
2016'S WINNER: *DISHONOURED 2*

BEST TV SHOW
2016'S WINNER: *STRANGER THINGS*

BEST RADIO SHOW
2016'S WINNER: *JOHNNY DOOM – KERRANG! RADIO*

BEST FILM
2016'S WINNER: *FANTASTIC BEASTS AND WHERE TO FIND THEM*

BEST CLOTHING COMPANY
NEW CATEGORY!

KERRANG! COVER OF THE YEAR
NEW CATEGORY!

WORST BAND OF THE YEAR
2016'S WINNER: *5 SECONDS OF SUMMER*

BEST BAND OF THE YEAR
2016'S WINNER: *TWENTY ONE PILOTS*

NAME: _____
AGE: _____
EMAIL ADDRESS: _____

KOMMUNITY: YOUR PAGE, YOUR LIFE

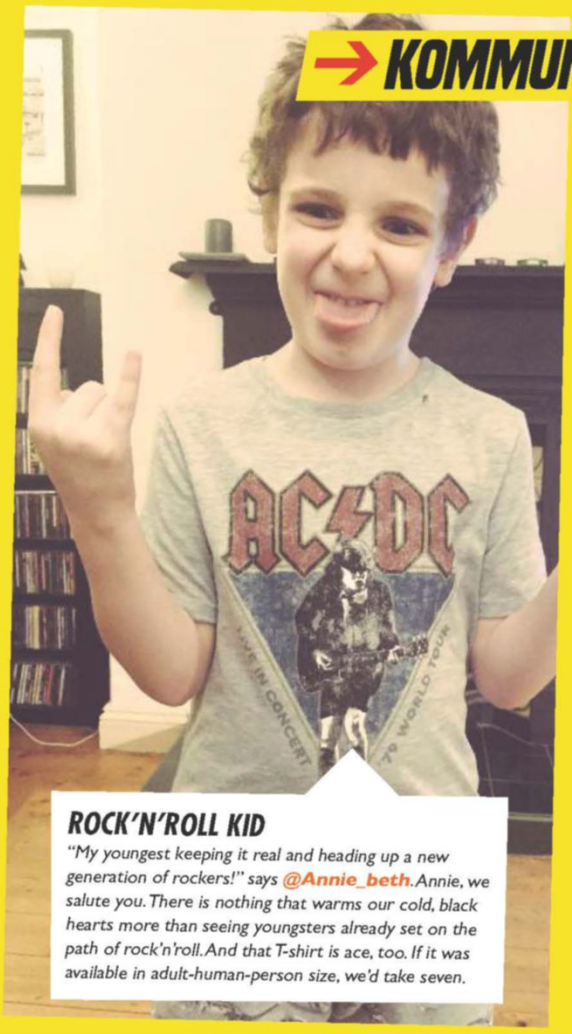
I'M NOT OKAY (I'M A PENCIL)

*"If Palaye Royale joined The Black Parade," says **@soroyalcouncil**. "Done in coloured pencil." This is ace! And well done for squeezing Neigh Toro in there, too. Sorry, that was awful, we were just desperately stretching for a My Chem/horse joke. We'd like to say we're above that, but unfortunately that's not the case.*

WINNER!

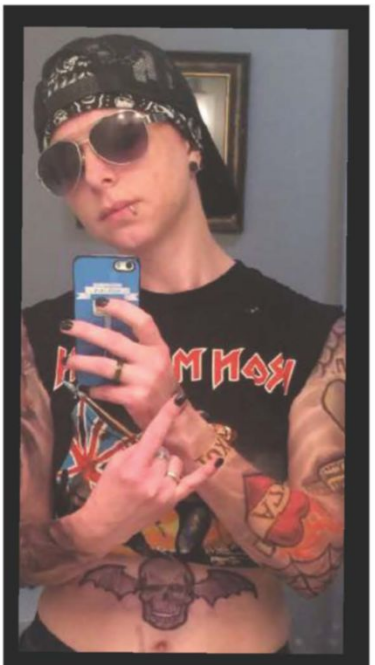
JOY-SMILING

*"I got to meet the lovely Frank Iero when he played in Colchester in October – nicest guy ever!" says **@Geesclueslesgirl**. Is he, though? Because that sign above him seems to suggest that he's pretty damn angry about something. We're only messing – Frank is a total dude, and this is a lovely picture. You've won tickets to see All Time Low's UK tour – email Feedback@kerrang.com!*



ROCK'N'ROLL KID

*"My youngest keeping it real and heading up a new generation of rockers!" says **@Annie_beth**. Annie, we salute you. There is nothing that warms our cold, black hearts more than seeing youngsters already set on the path of rock'n'roll. And that T-shirt is ace, too. If it was available in adult-human-person size, we'd take seven.*



HAIL TO THE CLONE

*"I was M. Shadows for Halloween! Had his tattoos drawn on by a very good artist – we made up some that we couldn't find good pics of. It was fun!" says **@enidviolet**. You did this on Halloween and you're only just sending it in now? Is that because your costume was so accurate that you packed up your stuff and headed out on tour with Avenged Sevenfold? Understandable, if so.*

NEXT WEEK

WIN!

EPIPHONE LTD EDITION LEE MALIA EXPLORER CUSTOM ARTISAN OUTFIT!

Attention BMTH fans! Fancy getting your paws on a stunning new Epiphone limited edition Lee Malia Explorer Custom Artisan Outfit, designed exclusively by the Horizon shredder? Featuring the classic Explorer profile in Lee's signature Walnut finish, with a Gibson USA P-94 single coil and 84T-LM™ humbucker pickup and vintage style 'Artisan' inlay, you'll be the envy of budding guitarists and future festival headliners alike. To be in with a chance of winning, here's what we're after… 1) A selfie with Bring Me The Horizon where you're decorating a Christmas tree. 2) A picture of Lee Malia, mid-solo, on top of a pyramid. 3) A photo of a dessert item that looks like a BMTH album cover. Good luck! For more info, and to check out Lee's other guitar – the Ltd. Ed. Lee Malia RD Custom Artisan Outfit – head on over to Epiphone.com!

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KERRANG! TOUR 2017

THE BEST YEARS

HEADLINING THE KERRANG! TOUR THIS WEEK MARKS A CELEBRATORY END TO **THE AMITY AFFLICTION**'S 2017. THE PAST 12 MONTHS HAS BROUGHT HIGHS AND LOWS, TRIUMPHS AND TRAGEDIES, BUT THEY'RE ENDING IT STRONGER THAN EVER. JAMES HICKIE FOLLOWED **AHREN STRINGER** AND **JOEL BIRCH** THROUGH IT ALL...

PHOTOS: ANDY FORD

OF OUR LIVES

It's 9am on a bright Tuesday November morning in Melbourne, and Ahren Stringer is conducting the last of a series of chats The Amity Affliction have been having with Kerrang! over the course of this past 12 months. The singer/bassist extols the virtues of Canadian stand-up Norm Macdonald ("He's my favourite comedian ever") and the latest series of The Punisher on Netflix ("It fucking rips"), before explaining why, despite guitarist Malcolm Young's recent passing, the self-proclaimed AC/DC "uber fan" won't be getting any more tattoos dedicated to the band. "I think 11 is quite enough!" he adds.

It's another tragic passing, however, that Ahren is today preoccupied with: that of Lil Peep, the 21-year-old emo rapper born Gustav Elijah Åhr, whose music Ahren admits to only discovering after learning of his death from a suspected overdose on November 15.

"I saw this kid and was intrigued – then I listened to his stuff, which blew me away," explains Ahren. "Whenever someone that young dies, especially in the music community, then it hits close to home."

That's particularly true for Ahren, who formed Left Lane Ends, the band that would eventually become The Amity Affliction, in 2003 as a tribute to Matt Searle, a 17-year-old school friend who lost his life in a car accident. In the 15 years since, the band haven't shied

We thought we'd rib Amity about their backdrop, but it wouldn't be very humerus

LIVE SHOT: CHRIS CASEY

away from the painful aspects of human nature. Instead, they've spent five albums unflinchingly exploring themes of depression, anxiety, addiction and suicide, to critical and commercial success.

"I looked on [Lil Peep's] Instagram and saw these sad videos of him sat in the back lounge of his bus, fucked up on drugs, and felt strange because we've toured the U.S. on similar buses, and experienced dark, lonely times," reflects Ahren. "He was thrown in at the deep end, and no-one did anything about the warning signs. Who knows – if someone ended the tour early, he might still he here."

Why won't anyone join TAA for five-a-side?

As with Lil Peep, the reason the rawness and realness of Amity's music resonates with listeners is because its authors have themselves experienced the darkness they chronicle so nakedly. At the end of last year, for example, drummer Ryan Burt, who joined the band in 2008, took his leave from a UK/European tour that included a triumphant show at London's Roundhouse. In a statement issued by the band at the time, the band revealed Ryan was "battling some ongoing mental demons".

"It's tough when any one of us goes through something like that," suggested Ahren during Ryan's initial time away (he is also not taking part in the band's current touring activity, though no comment has been forthcoming to detail why). "But as a band who have experienced these issues, our priority would always be for that person to take the time they need to get themselves well."

While Amity's status as hard-working, world-weary survivors that always deliver the goods in a live setting makes them the ideal band to top the bill for the Kerrang! Tour 2017, alongside Boston Manor, Vukovi and Casey, the obvious questions remain: *how* do they keep going, and *why* do they do so, despite the obvious toll it takes on those within their ranks? For context, consider the fact that by the time the band reach the last date of the K! Tour, at London's O2 Forum Kentish Town on December 13, and call time on the touring cycle for their fifth album This Could Be Heartbreak, The Amity Affliction will have played 89 shows across 18 countries, with the minimal pockets of time off in between largely spent writing their sixth album.

"It's hard, but continuing with what we've worked hard to achieve, and continuing to grow everywhere we play, reaffirms that we're doing the right thing," says Ahren of the band's continued success, as he packs for "only" 19 days in Europe. "We don't *ever* want to go backwards."

As it turns out, in order to understand the propulsive and unrelenting momentum of a band whose output is built around the musical duality between Ahren and co-vocalist Joel Birch, you first have to understand the duality of that relationship itself…

Ahren Stringer was born in Gympie, about 100 miles north Queensland's state capital of Brisbane, though today he calls Melbourne home. He realised he wanted to be in a band when he was 13, having seen Swedish punks Millencolin play a show in Brisbane. A natural athlete, though not an enthusiastic

Australian bus stops: weird

student ("I did love English, though"), Ahren possessed something of a rebellious streak in his younger days. He's been arrested a number of times, the first time as a result of brandishing a spanner during a brawl, and makes no secret of his dislike of the police. This is, after all, a man that has a tattoo baring the letters 'AC/AC', which stands for the somewhat provocative motto 'All Cops Are C***s.'

"Back in the day I could be a bit of a bastard," he recalls in January, when we first speak, while in the midst of an Australian tour. "Gympie is a quiet, small town, and liking punk and dressing that way there made you a target for unwanted attention, so there was often trouble." Proving he's a lover not a fighter, he reminds us that some of his other body art immortalises his love for his girlfriend of 11 years. "For me, being at home with her is my normal life, and being away doing this the crazy part – it just so happens that the crazy part takes up most of the year."

Joel turns 36 on Christmas Eve, and "used to say that [I] didn't want to be touring in my mid-30s, but I guess that's changed, because I'm still here." He was born in Brisbane, and in recent years relocated to Noosa on Australia's picturesque Sunshine Coast, where he lives with his wife, two stepchildren, and son Boey – the blond-haired little rascal Joel has as his Twitter profile picture.

"Boey's had such an incredibly positive influence on me," the doting dad enthuses. "I miss him and my family so much when I'm away, but knowing they're there waiting for me makes going on tour easier."

Joel's passion for music and its positive effects was cemented when he was bought a copy of a live Jimi Hendrix performance on VHS, aged 11. He, too, had a natural sporting ability – volleyball in particular – but wasn't a fan of the regimented ways of school life, and frequently let his teachers know it. As a result, he was also something of a rebel, spending countless evenings indulging his passion for street art on the city's trains, which resulted in many a brush with the law.

"I was very nearly arrested many times," he reveals. "I didn't really care, as painting was all I wanted to do at that point. I *chose* to do that, but music is something I sort of ended up falling into."

Ahren and Joel met at a show at Mary Street, a nightclub/venue in Brisbane, and quickly became fast friends. By that stage, The Amity Affliction were already a functioning band, with Joel soon recruited to the ranks to provide 'unclean' vocals and cement the yin and yang dynamic that characterises the band today.

"I feel like it worked instantly," recalls Joel of their quick chemistry. "You don't know if it's going to until you try it, and when we tried it, it was immediate."

He describes the bonding process between him and Ahren by saying, "We did a *lot* of drinking", also true of the band's early days in general. "It was like a non-stop party. When you're young, being in a band seems like the perfect excuse to drink and have a good time. You don't know your limits until later."

"We had no worries back then," adds Ahren, though he's keen to clarify they grafted – and then some. "We worked *hard*, because there were no bands to show us the way. Someone asked us the other day about which bigger bands helped us when we were starting out, and I don't want to sound arrogant, but the truth is no-one did. *That* helped us, though. We had to do everything ourselves, which made us self-sufficient and work twice as hard."

"BACK IN THE DAY I COULD BE A BIT OF A BASTARD..."
AHREN STRINGER

When asked to summarise their relationship, both Ahren and Joel will use the words "best friend" without pause or hesitation. And having had the longest tenures – 14 and 13 years, respectively – in a band with no less than eight former members, its clear that theirs is an unshakeable bond.

"It's been a crazy ride, and it's all about strapping yourself in for it and making it through," says Ahren. "But we do it because we love it – there's no other way to describe it."

Ask Joel to describe Ahren, the other man who's survived this "crazy ride" with him, and he'll suggest he's "fucking hard-working and committed. He's always doing stuff, and thinking about what's next for the band." Ask Ahren for an appraisal of his musical partner in crime, and he'll commend "how creative he is, and how personal and powerful his lyrics are – he holds nothing back, and I really respect that."

There are fundamental differences between the two, though. For Ahren, a man whose attitude to forward momentum matches that of a shark who fears he'll die if he doesn't keep moving, his biggest frustration with the band's exhaustive touring schedule seems to be the downtime.

"*Everything* about being in a band involves waiting," he says with a sigh, mentioning the "hellish" schedule of Amity's South American tour in May, which involved taking 21 flights in 21 days. Not much fun for a man who dislikes flying. "You get to the airport to wait for a flight; you get out the other end to wait for your gear; you get your gear and you wait for a car that takes you to a venue where you wait to do soundcheck. Thankfully, any show is like a reset – it's the thing you're meant to be doing, so it always feels great."

The meet-and-greet with Spider-Man went well, then

For Joel, however, touring represents something else entirely – not just a minefield for a lengthy struggle with depression that saw him attempt suicide several times as a younger man, but a place in which the alcohol he used to medicate it with is readily available. Joel's father, who left when he was a child and he's since reconnected with, was also an alcoholic.

"Touring, for me, used to be an excuse to drink, which obviously becomes difficult when you're blacking out most days," says Joel. "When my wife was pregnant with our son, I was off on tour somewhere across the world, drinking and doing drugs, which I obviously feel a lot of shame about, and had to make things right." The song O.M.G.I.M.Y. (Oh My God I'm Missing You) from This could Be Heartbreak chronicles his guilt during that period. "I had to admit that I had a problem: to myself, to my wife, and to my band – the people I had a responsibility to. It wasn't easy, but I couldn't avoid it anymore."

"He's in control of it now," says Ahren of his friend and bandmate. "Obviously it wasn't something that was easy to see happening, but he wanted to get things sorted, and did that. He's super-tough and committed about it, and he's doing really well."

While Joel agrees he's "found his rhythm" and is "feeling more comfortable in my own skin" nowadays,

having started to adjust to the first year in 18 that he hasn't had a drink, he's wary of complacency. That's not just because an attempt to quit drinking during the making of Let The Ocean Take Me in 2013 after a particularly heavy night resulted in a seizure caused by acute alcohol withdrawal that almost killed him, but in light of the death of Chester Bennington in July. At 41, Linkin Park's frontman was only six years older than Joel, and highlighted that there are some problems that don't get any easier with age, even if you have children.

"His death *really* affected me," he says in late July, mere days after Chester's passing, sat alone on a bus to the airport for the start of the band's European tour. "It *scares* me, because here's this guy who's suffered from depression for a very long time, and it reminded me, as someone who's also suffered from depression for a very long time, that there's no clean exit from it. You either live with it, or you… don't."

As if to illustrate his continuous struggles, Joel admits to having not taken his medication for a week at that point, and experiencing withdrawal symptoms as a result.

"It has been a wake-up call for me to stay on top of my own issues," he admits.

Ask Ahren, who still drinks, whether it's tricky to do so when you're in a band with an alcoholic, and he'll tell you he "always tries to be respectful of the situation". The singer, meanwhile, is more philosophical about it.

"It's my thing to deal with, and shouldn't impact on what the other guys do. Some people can drink and be okay, and some can't. It just happens that I can't, and I have to deal with that."

He does so while on tour by busying himself with hiking and painting, which staves off boredom and exposure to the temptations of his past.

Given all of these potential pitfalls, what is it, we wonder, that keeps these two men on the road?

"The time when we're on that stage is what makes it worthwhile," states Joel. "It's those moments that justify all of the other bullshit stuff that comes with being in a band and being away from home. Music also bridges so many gaps between individuals en masse – it's a beautiful thing. I'm always blown away that as a musician I can shape someone's view of things, yet remain a complete stranger."

Ahren agrees, though highlights their more ambition-driven joint ideals.

"We have these different things that make it special for us, but ultimately we both want the same thing," he says. "And we have the same goals that any band in it for the long haul has: we want to continue to make better albums and play bigger venues. Knowing that about one another makes working together to achieve those goals easier."

MY QUICK-FIRE 2017

AHREN AND JOEL GIVE US THEIR EASILY-DIGESTIBLE ROUND-UP OF THE HIGHS AND LOWS OF 2017, AND THEIR HOPES FOR 2018…

THE BEST (NEW) ALBUM I'VE HEARD THIS YEAR IS…	"MOURN BY CORBIN"
THE BEST LIVE BAND I SAW THIS YEAR WAS…	"MADBALL"
THE BEST THING I'VE EATEN THIS YEAR IS…	"NO IDEA"
THE WORST THING I'VE EATEN THIS YEAR IS…	"ALSO NO IDEA"
THE YEAR'S WILDEST CROWD WAS IN…	"PITTSBURGH"
THE BIGGEST LESSON I'VE LEARNED IS…	"I'M REALLY, HORRIBLY, TERRIBLY BAD AT DRINKING"
THE COOLEST NON-MUSICAL THING I'VE DONE IS…	"STAY SOBER"
MY BIGGEST REGRET THIS YEAR WAS…	"I DON'T HAVE ANY"
THE MOST BEAUTIFUL SIGHT I'VE SEEN THIS YEAR IS…	"MY SON BOEY"
MY BIGGEST HOPE FOR 2018 IS…	"TRUMP WILL GET IMPEACHED. BORIS JOHNSON WILL DRIVE INTO A LAKE. THERESA MAY WILL SELF-BREXIT. TONY ABBOTT WILL OVERDOSE ON ONIONS"

"COME OVER WHEN YOU'RE SOBER, PT. 1 BY LIL PEEP"	
"MADBALL"	
"POPEYES CHICKEN"	
"A REALLY RIPE BANANA"	
"KAZAKHSTAN"	
"THE HOUSE ALWAYS WINS"	
"WORK ON MY GOLF SWING"	
"EATING THE OVER-RIPE BANANA"	
"MOUNT COOK, NEW ZEALAND"	
"THE WORLD TO END"	

"CHESTER BENNINGTON'S DEATH REALLY AFFECTED ME..."

JOEL BIRCH

Ahren and Joel, November 2017

It's October, and Ahren and Joel are doing what men of a certain age do when they've got free time in Springfield, Missouri: playing golf. The Amity Affliction are 19 dates into a 26-date U.S. jaunt, sandwiched on the bill between Ohio mob Miss May I and Pennsylvania metalcore ghouls Motionless In White, on the latter's Graveyard Shift Tour. They're enjoying a well-earned day off following what Ahren describes as a "fucking spectacular" show in Chicago last night, though Joel shares his amusement, as the support act, with having to go back to stage set-ups in which he's "getting hit in the back with the cymbals and shit."

It's a warm, if "windy as fuck" afternoon (Joel's words), and the duo are spending time together as friends rather than bandmates, playfully shooting the breeze about their differing golfing abilities and highlights from 2017.

Ahren likes the calm of golf because "you don't have to organise lots of people". Much like as a musician, as a golfer he's laser-focused on bettering his game. He selects this year's Reading & Leeds festivals as one of the high points of his year. Despite Amity's "affinity" with this country, given that their first tour here in 2009 (with now-defunct Essex rockers We Are The Ocean) was the first time they'd *ever* left Australia, they'd somehow not played that iconic fixture of the UK's festival season.

"We didn't know much more than that it was a big deal in the UK," says Ahren. "But then we got there and found out that it's where Kurt Cobain was brought out in a wheelchair [in 1992], and that we were playing in a huge tent, and supporting Billy Talent. Then the crowd turned out to be insane – it just doesn't get much better than that!"

Their shows in Saint Petersburg and Moscow, their first-ever in Russia, he says, ran a close second.

"It was *crazy*. They were out of control there: no inhibition, everyone going ballistic. We treat every show the same, with equal importance, we always have. But occasionally you get those ones that remind us why we're doing this, which is refreshing after 10 years of touring. It's the fuel in the engine."

Joel, according to Ahren, "has the skillset for [golf], but not the patience, and gets very frustrated." His joint peaks for the year were the band's Australian and South American tours, but for more personal reasons.

"Because of how I am, there are some points when I feel better about being onstage than others, and on those tours I felt really good about things in general," he explains, in the process of trying to establish which golf ball belongs to him.

"ALL SHOWS ARE IMPORTANT, BUT SOME REMIND US WHY WE'RE DOING THIS..."
AHREN STRINGER

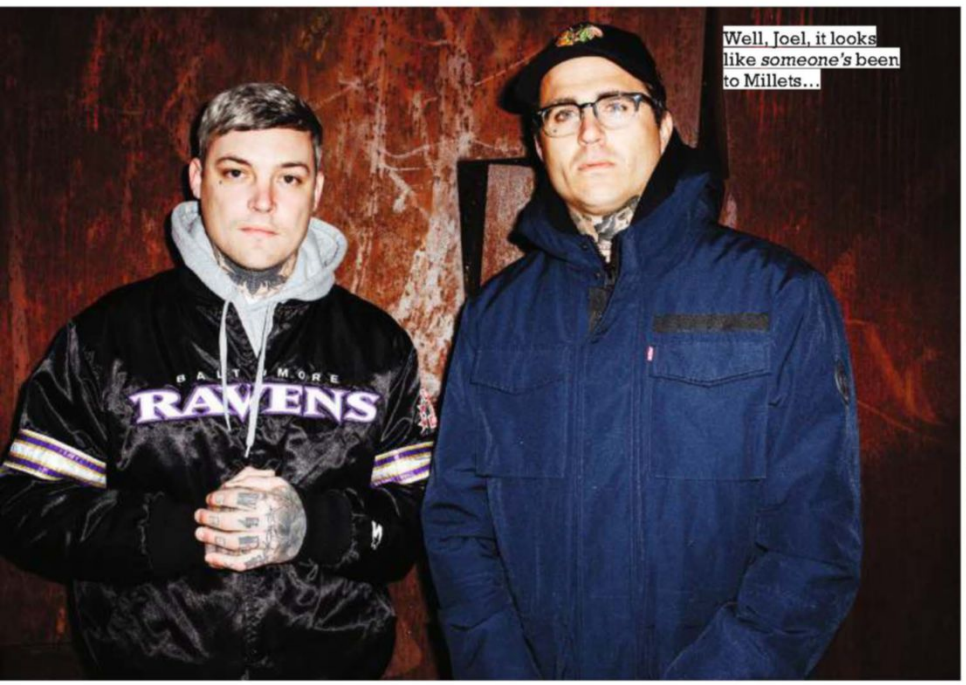
The Amity Affliction will have limited time for leisure, considering how busy their 2018 is shaping up to be. In January, they play the sold-out, K!-sponsored UNIFY Gathering, a three-day festival in Gippsland, Victoria, in which they'll celebrate 15 years as a band with an exclusive special performance.

"We're going to play songs from every album," reveals Ahren. "There may even be some stuff that people might not necessarily be expecting."

Then, of course, there's the spectre of album number six, which Ahren reveals, is more than halfway done.

"I'd really like it to be the best record we've ever done, and I hope people like it, because we *love* it," enthuses Ahren.

"I'm sure it's the best shit we've ever written," confirms Joel, before suggesting it will be a similarly



Well, Joel, it looks like *someone's* been to Millets...

"dark" album to its predecessor.

He told K! last year that he hoped the album would be "a more positive record, because I'm more positive."

So what changed?

"Life takes over sometimes."

How so?

"I don't really write when I'm happy, so if I *am* writing, you know I'm still dealing with the same shit. I'm up and down all the time – that's life with depression. Sometimes I'm up, and I don't write any lyrics, because that's not the point at which they come to me. I'm not in a fucking pop-punk band – that's not the way I think."

The wider world also seems to play a part in his thinking.

"We're touring the U.S. at the moment, a place where Donald Trump is tweeting about trans people – he's completely vilifying a minority within a minority. The U.S. is sick right now, and it needs some medicine."

A month later, back home in Melbourne and readying himself for tour, Ahren lets his guard down and describes his fears about the new album.

"I'm terrified that people might not agree with what we think of it, because if we put everything we've got into it and it doesn't get received the way we expect, I would question my entire existence."

This is an uncharacteristically vulnerable statement from a man whose energetic drive, paired with Joel's emotional vocal bloodletting, has steered The Amity Affliction through a long and successful, if somewhat tempestuous, career. Given their ability to weather that, and emerge more committed than ever, it's hard to imagine their next step won't be as successful as they suggest. UK audiences will get a chance to gauge the confidence of the band for themselves on the Kerrang! Tour this week – a band, Ahren reveals, that have always been governed by a single, simple philosophy.

"Enjoy the shows, and stay alive a bit longer."

THE AMITY AFFLICTION HEADLINE THE KERRANG! TOUR THIS WEEK. SEE THE GIG GUIDE FOR DETAILS

WHAT GOES ON TOUR...

Henry Cox

BOSTON MANOR, VUKOVI AND CASEY JOIN THE AMITY AFFLICTION ON THIS WEEK'S MEGA-TOUR. SO, TELL US EVERYTHING, PEOPLE...

HOW HAS YOUR BAND GROWN OVER THE PAST YEAR?

JANINE SHILSTONE, **VUKOVI** (*VOCALS*): "It's been pretty mental! After releasing our [self-titled] debut album things snowballed, and we couldn't have gotten a better end to the year than playing the Kerrang! Tour!"

TOM WEAVER, **CASEY** (*VOCALS*): "At the start of 2017 I was hospitalised; there was talk of surgery, and I didn't know how it was going to affect my life. Fortunately, I got the all clear, but the dynamic shifted over the summer when Liam [Torrance, guitar] had a kid. We had to think about how we do this now, because he's got a human he needs to look after. But we've been open and honest with each other, and we're going to carry that into 2018."

Tom Weaver

HENRY COX, **BOSTON MANOR** (*VOCALS*): "We've not stopped since January! To look at where we were 12 months ago compared to now is encouraging, and we've done sick things liked Warped Tour, Slam Dunk, and now the Kerrang! Tour, will be a nice end to a great year."

WHAT HAS BEEN YOUR HIGHLIGHT OF 2017?

JANINE: "The final shows of our European tour with PVRIS. Folk were really starting to get into us – the crowd were all singing along, and people had banners! I saw two girls sobbing when we played Colour Me In, and it was very hard to hold my tears back!"

TOM: "The Impericon Festival in Leipzig – we played to 8,500 people! On the first day we met up with Thy Art Is Murder, and I was telling them how I'd been in hospital six weeks earlier, and they were like, 'Why are you here?!'"

HENRY: "Walking out at Slam Dunk Midlands – that was fucking insane! When I got onstage I didn't look out at first, but then I saw the crowd, and I looked at Ash [Wilson, guitar] and we were both like, 'What the fuck?!' There were about 3,000 people there!"

AND YOUR LOWEST POINT?

JANINE: "I've struggled with mental health for as long as I can remember, and the band is something which both helps with and hinders it. Before the PVRIS tour came about, we didn't have anything scheduled until the Kerrang! Tour, and I felt like we'd just stopped – it magnified my depression and OCD."

TOM: "The fourth week of my stay in hospital. It was really on edge as to whether the band could continue, and it came to the point where the guys said, 'If Casey has to end, then so be it – we're not going to replace you.'"

HENRY: "It's hard being away from home – people forget that real life is happening while you're touring. There's been shit going on at home that we've had to deal with this year; stuff that you want to be there to work out, but you can't because you're on the road. We've learned to keep an eye out for each other."

HAVE YOU BEEN TO THE KERRANG! TOUR BEFORE?

JANINE: "I haven't, but everybody I know has said, 'Janine, it's the fucking best thing ever!' I hope it has that community feeling – I love seeing young people out and meeting like-minded folk."

TOM: "A few times! One of my first shows was the K! Tour in 2006, with Bullet For My Valentine and Aiden. I also went in 2014 and caught Nekrogoblikon, Crossfaith and Limp Bizkit!"

HENRY: "Everyone else in the band has been a lot, but I haven't. I tried to go in 2008 to see Coheed And Cambria and Fightstar, but it'd sold out!"

Janine Shilstone

WORDS: JAKE RICHARDSON

There really isn't a lot of space between these urinals, is there?

HEAVEN ON EARTH

JUST TWO-AND-A-HALF YEARS AGO, **PVRIS** MADE THEIR UK HEADLINE DEBUT AT THE 200-CAPACITY CAMDEN BARFLY. LAST WEEK, THEY PLAYED A TRIUMPHANT HEADLINE SHOW TO 5,500 FANS AT LONDON'S O2 ACADEMY BRIXTON. AS SHE LOOKS BACK AT HER BAND'S INCREDIBLE RISE, **LYNN GUNN** FIGURES OUT JUST HOW THE HELL THEY GOT HERE SO FAST...

PVRIS at London's O2 Academy Brixton, November 30, 2017

WORDS: SAM LAW **PHOTOS:** MATTY VOGEL

Time is elastic. Haul arse and you can cram incredible journeys into short spaces. Fail to take stock and they'll flicker past in the blink of an eye.

For PVRIS, it's a law of perception that's taken some getting used to. The bright lights of the O2 Academy Brixton – headlined, last week, to a crowd of over 5,000 – might already be beginning to fade into the Massachusetts alt.rockers' rearview, but they're still struggling to process their far-less-glamorous first deep breaths of Britain's Big Smoke.

April 16, 2015. London is in the aftermath of a miniature mid-spring heatwave. There's an excited buzz about the city sparked by that first shot of summer; a sense of reluctant relief as the previous days' shirt-damping stifle is dispersed by a crisp breeze. Crammed into one of Camden Town's tightest corners – the 200-capacity Barfly – a subsection of PVRIS' already-rabid UK fanbase are out for a different variety of transatlantic cool, finally ready to catch their rising idols' dark, synthy charms in the flesh.

"I remember being terrified!" laughs singer Lynn Gunn, looking back across a 31-month gap. "It was our first time in London. It was the first time we were able to put on a headline show of our own. We were in the middle of another tour [supporting Lower Than Atlantis]. There wasn't time for thinking about or planning things out: more a case of throwing them together at the very last minute. We didn't exactly feel well-prepared, but I was so excited! It was our first time playing in London. Going into that show, we were extremely aware of the [overwhelmingly positive] perception fans in the UK had developed [following the release of debut LP White Noise]. We knew that it was set to be a special show."

Few in attendance would contend the show wasn't

"A LOT OF CRAZY THINGS HAVE HAPPENED AT A CRAZY RATE"

LYNN GUNN

something extraordinary. Unfortunately, rather than the grand arrival they might've wished for, it developed into something of a beautiful disaster.

"Things started to go wrong *very* early on," says Lynn, her grin turning to a grimace. "As soon as we started playing, the technical difficulties hit. At first, it seemed that no-one was catching on except for me. No-one else would even believe it. I remember yelling so loud to restart the set, but no-one trusted me. Finally, they caught it. It felt even more like this hectic, scary moment because no-one believed me. No-one else was able to see we were on the brink of disaster."

Things didn't get an awful lot better across the 10 tracks that followed.

"We were crushed onto this tiny stage, with the audience right up on top of us. At one point someone managed to unplug one of the laptops playing our backing tracks. I wasn't looking up too much. I wasn't really focusing on the audience – more just blurring everyone out. Alex [Babinski, guitar] was so nervous that we literally had to stop one of the songs we played acoustically mid-song."

If the show itself was a cognitive blur, the aftermath was a haze of conflicting emotion.

"I felt a little bit of everything," Lynn sighs, allowing the anxiety, relief, agony and numbness to run back. "Sure, we were pretty bummed about the mishaps, but we were so shocked and proud to have been able to put the show on. It felt so good that people had actually come out to watch us. It was like this feeling of, 'Ooooh, something's happening!' but also, 'Oh, I don't think we're ready for this!' And in the background, it was, 'Remember, this could go away at any second…'"

Hindsight – with all its rampant success – has salved wounds and dulled doubts.

"You've got to stop, think about it for a second, process it, reflect, critique, write down what you want to improve and move on," Lynn explains with a crack of defiance. "We knew that the next day would bring another show. I remember sitting back that night and [allowing it to] hit us that our music had managed to travel across the ocean. People were singing along. They were enjoying it – they were *connecting*."

LOL, memes

Flash-forward to now, and PVRIS' view over rock's landscape is almost unrecognisable. Their progression from Barfly to the O2 Forum Kentish Town (April '16) and the O2 Shepherd's Bush Empire (May '17) to Brixton has followed an established rock roadmap. The sheer pace at which they've accomplished it, however, is positively dizzying.

"We're a band that's had a lot of crazy things happen to us at a really crazy rate," the vocalist reflects, with a hint of knowing understatement. "It feels like we've been on tour forever. It's so hard to sit back and reflect on how exactly we have changed, because we've been right there in it for the whole time."

Of course, the shift of scenery – from cramped clubs and thankless support slots to the main stages of festivals like Reading & Leeds and a United States-wide tour alongside globe-straddling like-minds Muse and 30 Seconds To Mars – has necessitated some degree of self-reflection.

"Honestly, a lot has changed," she continues. "Your main intentions, early on, are twofold. Firstly, to have your music be heard, to play to people who enjoy it, and to see your art working. And secondly, to be true to what you're doing; be true to your art; be true to your craft. Hopefully those two things go hand-in-hand."

There's a deep sense of satisfaction in Lynn's voice. A maturity of perspective beyond her 23 years.

"Now that people have been coming out to our shows; now that there isn't that question mark over whether what we're doing is working or not, the focus has shifted to *artistic* fulfilment. It's about intensifying that connection with the people who are showing up to our shows. The main goal is to stay inspired, stay hungry, expand our relationship with our audience, and further hone-in on presenting exactly the sort of shows we want to put on."

That transition from plucky underdogs to pack-leading trendsetters certainly hasn't been frictionless – the personal strife so heavily chronicled in the lead-up to this year's second album All We Know Of Heaven, All We Need Of Hell having been supplanted by more

The Lynn Gunn museum had some great exhibits

trans

Lynn was unperturbed by Alex Babinski's sudden formation into a cuddly toy

"professional" frustrations of late.

"Recently, I seem to have worked my way into a lot of different battles to overcome," she explains. "There have been a lot of moments on this tour – relating to my relationship with our music and with our audience – that've really changed my perspective and made me sit back to re-think things and maybe start to rebuild. And I'd like to talk about those [at a later date] on my own terms."

A flash of uncharacteristic sternness comes into Lynn's tone, before subsiding back to warm sensitivity. "I honestly just don't want to talk about them right now. I'm still really just figuring them out. The difference is, I think I have a much more positive, reflective, open, accepting perspective towards those battles. It feels like I've been going through a lot on these past tours, but I've found a really good headspace to be able to navigate them.

"If I was the 2014 or 2015 version of myself, I definitely think I would just throw my hands up and stop."

Crucially, a more holistic approach to travel and touring has helped dull the edge of the daily grind. "This is the first time we've really gotten to go exploring," she says, refreshed, about the current European tour, with the wide-eyed excitement of any young traveller. "Previously, we'd get to a venue and have to go straight into soundcheck. We'd just kinda linger inside all day. Now, we make sure we get up early, just to have a couple of hours to walk around, take a few photos and explore a little bit. I love the architecture and atmosphere of places like Prague. Let's just say we got to look at a lot of cathedrals this tour!"

It's an opening-up to new experience that's extended onstage, too.

"There are a lot of moments being where it can feel like it's you holding your audience up," sighs Lynn. "That's isolating; it's scary. If you're not feeling your best, or you're not really in the position to hold people up, it can feel really contradictory or ironic [in the worst sense of the word].

"I had *a moment* in Cologne recently," she offers. "I was having this really difficult night, but I could just feel that the crowd had my back. They were singing along, sure, but there was also just this energy in the air. People in the front row were looking up at me and literally saying, 'We got you!' It was like this [unspoken] atmosphere that seemed to be spreading: not only were we lifting the audience, they were holding be us up, too. It felt like the first time I've ever really sensed that connection, that aura of support. For me, it was a *very* big shift."

In case of flood, Brian MacDonald's trousers would stay totally dry

With stature, of course, comes scrutiny. From a certain perspective, Lyndsey Gunnulfsen – unyielding creative LGBTQ icon – could be seen as a figurehead for a coming generation of performers who are unwilling to be chewed up and spat out for their art. Even this far up their steep incline, the leadership tag remains an aspect with which she struggles.

"It's not something I really feel comfortable with. I'm just trying to do the best I can with whatever is presented before me." A long pause. "Am I a leader? I don't know, to be honest." She processes the thought a little longer. "I think we know what we're doing now. We know our surroundings. If people want to take something from that, that's what they're going to do. Those decisions, perceptions and perspectives aren't up to me."

Fulfilled ambition and moments of full-circle serendipity, however, have buttressed her attitude to the public-eye.

"One of the first shows I ever went to in the sixth or seventh grade – aged 12 or 13 – was Paramore opening for Jimmy Eat World in my hometown." The cloudiness of her tone disperses. "And we just got to open for Paramore a few weeks back, which is only the second time I've gotten to see them! *That* was a big moment. I remember being in the audience all those years ago and just looking up – before I'd ever started to learn any instruments anything – and thinking, 'Oh, I want to do that!'

"I found myself standing in exactly the same spot [relative to the stage]. This time Hayley [Williams] was shouting out *my* band's name. It just felt like this crazy, crazy full-circle moment."

Forget the rule about never meeting your idols. In fleeting connection with Hayley, Lynn was able to relate not only to that overawed fandom, but also a role model still blazing the trail a few steps ahead.

"She's a busy lady, but we got to hang out with them for a little bit," Lynn recalls. "We got to have dinner and chat and show each other funny videos on YouTube – a quick, light-hearted interaction. But I feel like there was this sense [of connection]. We knew that we had been through some pretty similar stuff. We definitely had a moment where we knew that we had a lot to talk about. But that wasn't the time to talk about it."

And what if Lynn – with all the highs and lows of hindsight – could play role model to herself? What if she could travel back to put her arm around that scared, agog 21-year-old huddled back in the Barfly's dressing-room? Would she tell her it's not going to be worth it, to drop it all, to turn tail and flee into the balmy anonymity of the London night? Or would she tell her to punch that ticket and take the trip?

"I'd tell her not to worry so much. I'd tell her just to enjoy this – it goes by so quickly," the singer concludes, grinning with the wisdom of a woman who's finally learned to take stock, and the liberation of one who's come to own her struggle. "After all, if something isn't difficult, is it really worth it in the first place?"

PVRIS' ALBUM ALL WE KNOW OF HEAVEN, ALL WE NEED OF HELL IS OUT NOW VIA RISE RECORDS

WHAT HAPPENS ON TOUR...

NOW THAT THEY'VE LEARNED TO LOVE LIFE ON THE ROAD, WE THOUGHT WE'D PRY INTO PVRIS' BUS TO SEE WHAT G'WAN...

1 LYNN'S READING HABITS ARE MORBID

"I love to read," she spills, "but only if it's the right book. One that I always come back to is [Caitlin Doughty's] Smoke Gets In Your Eyes. It's about working in the death industry: morgues, crematoriums, funeral parlours. It was gifted to me by a fan in Cardiff!"

2 PVRIS AREN'T MASSIVE BINGE-WATCHERS

Thought PVRIS were the types to crush a season of Penny Dreadful in a single sitting? Not so! "We don't really watch much TV on tour," sighs Lynn. "It gets a little awkward on our bus – very difficult to sit down and concentrate when there are 14 of us jammed into this tiny little spot!"

3 LYNN IS A CLOSET CHOCOHOLIC

If not exploring was an old bad habit, Lynn's new one is... "Snacking! I love chocolate! In Europe, especially, there's so much great Swiss chocolate. And I just love those Kinder Bueno bars you get here. I hear that they have them in the States, too, but I can never seem to find them!"

4 THEIR ROAD CREW ARE ON 24/7

"One of our guitar techs talks in his sleep," Lynn giggles. "That's the weirdest thing that happens on our bus! It's not a bad habit, it's just quite extreme. He has these crazy stress dreams where he'll just start yelling about gear from his bunk in his sleep! Fortunately, that doesn't stress us out!"

5 NEW MATERIAL MIGHT JUST BE ON THE WAY

When she's not busy journalling or working on new PVRIS material, Lynn has been honing her programming and production skills by working on remixes. "What kind of stuff have I been remixing?" she teases. "Unfortunately I can't really share because some of them will actually be coming out!" Oooooh...

PHOTO: ANDY FORD

PHOTO: PAUL HARRIES

PHOTO: TOM BARNES

PHOTO: GETTY

PHOTO: PAUL HARRIES

PHOTO: IAN COLLINS

“We have KISS caskets, CONDOMS, urns, the Kruise and a golf course. But trying to trademark the DEVIL HORNS? PEOPLE DIDN’T LIKE THAT...”

HE’S THE MAN WITH THE BIGGEST TONGUE AND THE FATTEST WALLET IN ROCK. HE’S ALSO PRETTY HANDY WITH A BASS, TOO. BUT AFTER 50 YEARS AT THE ROCK COALFACE, **KISS’** LEGENDARY **GENE SIMMONS** ISN’T THINKING OF HANGING UP HIS FACE-PAINT AND GOING QUIETLY ANY TIME SOON...

WORDS: SIMON YOUNG **PHOTO:** GETTY

Gene Simmons, as you’ve probably guessed, does not do things by halves. For the past 44 years as bassist and co-vocalist for the legendary KISS, he also lists producer, reality TV star, author and entrepreneur as part of his long list of achievements.

And at 6’2”, he cuts an imposing, larger-than-life figure both on and offstage, so it should come as no surprise that his career-spanning box set, The Vault, is something of a bold statement.

Before Gene comes down from his room at London’s Soho Hotel, his box set is wheeled into the room in front of our feet. Yes, *wheeled*. Housed in a mock safe – it even has a light inside – and standing at 26” tall, the limited-edition, 38-pound box set contains 150 tracks across 10 CDs, a highly-detailed action figure, a commemorative coin, a 50,000-word book featuring unseen photographs, and inside a drawer there’s a unique item hand-picked from his personal archives. And at $2,000, he’ll hand deliver each one. For $50,000, he’ll bring it directly to your house and hang out for a couple of hours. But he won’t clean up afterwards. ‘The Demon does not do housework including windows,’ states the terms and conditions on his website.

As Kerrang! listens to a selection of songs, including demos featuring Bob Dylan, Aerosmith’s Joe Perry and the Van Halen brothers, Gene arrives wearing shades, dressed in black, walking backwards into the room dancing to the riff. It’s quite the entrance. He sits down and immediately gestures to his four-wheeled retrospective...

'Oh God, Dad's doing Halloween again…'

WE'RE SURPRISED AT HOW BIG THE VAULT IS…

"Have you tried to pick it up? No… use the handles. (*Adopts Spinal Tap-esque English accent*) It's metal… heavy metal. Have you seen inside?"

WE WERE JUST PLAYING WITH THE LIGHT BEFORE YOU ARRIVED. SO, WHY DID YOU WANT TO DO THE VAULT NOW?

"I want to do this before I'm gone. I'm 68. Still good, feel strong. I can play for a few more years. The concerts are good. Everything's good. But I don't want to be dead and somebody bring out a posthumous album. Fuck that. I want to be here and enjoy it and meet the fans. It would mean something to *me*."

HOW LONG DID IT TAKE TO CURATE AND DESIGN?

"It took 10 years of wanting to do it with many failures along the way. How do I distribute? How do I want to do it in a way that does not fit on a store shelf? I don't want it to look like anything else. We're in the decade of iCloud and popcorn farts. With music, you can no longer hold it or touch it. Once upon a time, before CDs and cassettes, there were things called albums. You'd collect them and you'd love them and they would become part of your family."

STREAMING IS CONVENIENT, BUT THERE'S SOMETHING ABOUT BUYING A RECORD…

"It's *art*. The imagery is just as important as the music inside. I used to read who wrote the tracks, how long the tracks were, who engineered and who produced. By the time I figured how to do this [box set], stores were dying because more and more kids are downloading and file sharing without paying for it. That means retailers are closing. I'm not here to say 'do' or 'don't'. I just refuse to put this on the iCloud and let people share this. I wanted to do something spectacular."

WHY HAND-DELIVER THESE SETS?

"I'm going to do something that's never done before. When I was a kid… (*Knocks on table*), 'Hey Gene, it's Elvis. Open up. Check out my new album.' He never did that. I'm going to change it."

ON THE VAULT, THERE'S A SONG FROM 1966. TELL US ABOUT THAT.

"I listened to Chuck Berry, Little Richard and Fats Domino and loved them, but I didn't connect it with me. You'd hear James Brown and be like, 'I can't do that.' You're just awed by the talent. When I saw The Beatles, I said, 'I can do that' – not be as good as them, but I understood that you can play your instrument and speak with an accent, which I did because I came from another country [Israel]. I started to formulate in my mind what they were doing – 'That's a C chord and that's a G chord.' I could watch their hands. (*Beats rhythm on sofa cushion*) I could see what Ringo [Starr, Beatles drummer] was doing. With a few simple chords, I wrote and recorded my song, My Uncle Is A Raft. Even though I thought you can't write any new songs because they've all been written – there are only eight notes of music – all of a sudden I created a song that didn't exist before."

HOW DID YOU FEEL AFTER RECORDING IT?

"I was at a friend's house and his mother would cook Italian food. I didn't want to go home, because I couldn't stop playing it back. It would be time to go home and I'd be like, 'Play it again, play it again.' I had the same feeling when I was putting the box set together."

YOU MOVED TO NEW YORK FROM ISRAEL AS A CHILD. WHAT WERE YOUR FIRST IMPRESSIONS OF AMERICA?

"I'd come from Israel and we didn't have a bathroom; you'd shit in a hole in the ground and use rags. So coming to New York was like landing on another planet. I couldn't fathom it. The people were *big*. The buildings were big. Trains ran under the ground. We didn't have television in Israel, and when I first saw the news, I thought there was a guy inside the box. I'd see people flying… Superman! There'd be dinosaurs and monsters and cowboys."

WHAT WERE YOU LIKE AT SCHOOL?

"I'd live in the library after school. I'd read everything. I read the Encyclopaedia Britannica from beginning to end, which is why I will bore you to death with minutiae."

WE LOVE MINUTIAE. DO YOU REMEMBER THE FIRST DOLLAR YOU EARNED?

"It was in Israel. I must have been seven or eight. It was warm and there was a dirt road leading to the nearby city of Haifa, where the bus would stop. It was dusty and people were thirsty and hungry. We'd go up Mount Carmel – yes, the Biblical one – but it's a big hill. There were cactus all over and we'd pick them. We got a metal pail, and one of the store owners would give us some ice and we'd put the cactus fruit in there. We'd charge people half a pruta – half a penny – for these things and sold it all. It was cold and healthy and all that. I must have had the equivalent of a dollar and a half. Back then, for a nickel

FACT FILE

THESE ARE CRAZY, CRAZY, CRAZY FACTS

YOUR QUICK GUIDE TO EVERYTHING ABOUT GENE SIMMONS…

BORN: Chaim Witz, in Haifa, Israel, August 25, 1949.

LIVES: Los Angeles, California.

EDUCATION: Bachelor's degree in education from Richmond College, New York.

BANDS: Wicked Lester, KISS (obviously).

SPECIAL SKILLS: Bass-playing, songwriting, producing, acting, and making a few quid here and there. Can probably lick his own elbow, too.

MOST LIKELY TO SAY: "I have this great new business idea…"

LEAST LIKELY TO SAY: "Can I borrow a tenner?"

HE'S A LEGEND BECAUSE: Look, he's Gene Simmons…

you could almost buy a meal. I bought my first ice cream cone with the money."

HOW DID IT TASTE?

"It tasted so sweet. I can still remember it because I earned the money. The fruit of thy labour and all that stuff. I put the rest of the money on the table and gave it to my mom. She couldn't believe it. To this day, I remember what she said. She called me 'my little man'. It was the first time I heard my mother ever call me 'man'. Inspiring."

A visual representation of how we feel come day three at Download every year

DID THAT AWAKEN AN ENTREPRENEURIAL SPIRIT?

"Yes. That made me realise nothing will come to you unless you work for it. You weren't sitting in Newcastle or wherever you're from and the phone rings. 'It's Kerrang!. Listen, we think you're good looking and we would like you to have this job.' It's not going to happen. How many times did you hear 'no' until you got the job?"

I STILL HAVE MY REJECTION LETTER FROM 1997. THEN I CONTINUED TO PESTER THEM AND GOT A JOB TWO YEARS LATER…

"Did I make up 'If at first you don't succeed…'? It works. I failed all the time. Everybody fails. What doesn't kill you and all that. The world can exist very easily without you, or any of us. Nothing would change. It's up to us to bring value to what we do; you work at it."

WHERE DID YOU LEARN YOUR BUSINESS ACUMEN?

"School doesn't teach you about capitalism: what's a car loan, how much things cost, what taxes are or how to survive. There was a thing called Junior Achievement, where captains of industry would get 10 to 15 kids and form a company, so we'd understand how the big stuff works. We started a cookie company. We needed to raise money, so we printed up shares in the company. We self-evaluated and worked out what the company was worth and how to make profit. We costed the ingredients. We understood the price of goods, salaries, the profit margins and tax. You have a partner and it's the United States government. I learned more there than I ever did in school. There's no class in school called 'Life'. Wouldn't it be good for the next generation to know what the fuck is going on when the world is handed to them? You and I had to do it the hard way and learn it ourselves."

> "At home in Israel, we didn't have a bathroom. Coming to New York was LIKE ANOTHER PLANET…"

AND YOU APPLIED THAT KNOW-HOW TO ALL THAT KISS MERCHANDISE. THE KISS LOGO IS EASILY AS RECOGNISABLE AS COCA-COLA…

"I'm after them."

YOU'RE WHAT?

"Really. My own cola is in a thousand stores. (*Gene shows us a photo on his phone with images of the lavish bottles*) What I'm doing is the Rolls-Royce of colas. When you look at it, it has the ambience of champagne; the packaging is very important (*points to logo*) and look, I own the money bag logo."

WHEN DID YOU ACQUIRE THAT?

"Twenty-eight years ago. You don't have enough time for me to talk about the magazine [Mogul] or the comic book company and blah blah blah. There's a lot going on. But I don't know about you, but if I'm running a race and see the finishing line coming towards me, what do you do? Slow down or speed up? Speed up? Yeah, me too. I'm closer to the end than I was in the beginning. I don't mean to get dark, but it's true. So, you can retire and slow down but I've never understood that. Do more. Get up everyday. No days off."

WHAT ELSE COULD YOU PUT A KISS LOGO ON?

"We have 5,000 licensed products. We have KISS condoms, we have KISS caskets. Shall I do the joke? We'll get you cumming and get you going. We literally do. We have KISS urns. We have the KISS golf course in Las Vegas, the KISS Kruise. We're very fortunate, but we won't stick the logo on anything. KISS crack? Not today, but almost anything else. Why not?"

TRYING TO TRADEMARK THE DEVIL HORNS DIDN'T GO DOWN WELL, THOUGH, DID IT?

"People didn't like that. They kept talking about [Ronnie James] Dio or Chubby Checker and everybody else but they're not qualified to have an opinion. They've never done anything and they're just in the peanut gallery. I don't mean to be dismissive, but they're misinformed or ill-informed or uninformed. They're all slightly different. These are semantics, but I'm not anti-semantic. I decided to give it up because it doesn't matter. I simply wanted to take a hold of it."

YOU'VE HAD AN AMERICAN FOOTBALL TEAM, BOOKS, GOLF COURSES, RESTAURANTS… WHAT ELSE DO YOU WANT TO ACHIEVE?

"Oh, so much more. In our mind, especially in Western culture, we think we're going to live until we're 80, 100 years old. Nothing is urgent. Nothing. What if God only gave you 24 more hours of life. What would you do?"

SPEND TIME WITH THE FAMILY…

"Would you figure out your will or put a good word in for someone to help them advance? Yes? So you'd do that now, if you had 24 hours. But it can wait."

WHAT WOULD YOU DO?

"I treat every day like it's the only day I'll ever have. I really like people. I like getting up every day and I sleep great. You've got to have fun. Because after that, you die. That's all it is."

FOR MORE ON THE GENE SIMMONS VAULT – NOT THAT YOU CAN AFFORD IT – VISIT GENESIMMONSVAULT.COM

The line-up for The Apprentice gets odder every year

THE TEN YEAR WAR

OVER THE PAST DECADE, **FIVE FINGER DEATH PUNCH** HAVE GONE FROM A NEW BAND WITH A DAFT NAME TO METAL'S PREMIER HEAVYWEIGHTS. AS THEY CELEBRATE WITH A BEST OF AND A UK ARENA TOUR, **ZOLTAN BATHORY** TELLS US WHAT HE'S LEARNED FROM A DECADE OF DEATH PUNCH…

Slayer snarled through a live album called Decade Of Aggression. Mötley Crüe lived through at least a Decade Of Decadence with their Greatest Hits package.

"Everyone has a 'Decade Of Something' record," laughs Five Finger Death Punch guitarist and founder Zoltan Bathory. "Now it's our turn with A Decade Of Destruction."

The title of his band's own first compilation might not be entirely original, but it is entirely apt. In the 10 years since debut album The Way Of The Fist made its belligerent appearance on the scene, the Las Vegas wrecking crew have kicked, bludgeoned and pummelled their way to the top of the metal pile. In the States, their collection of consecutive Gold and Platinum discs has made them one of the biggest-selling acts of the decade. This month, they'll be playing their biggest-ever UK tour to arenas packed with Knuckleheads.

It hasn't all been plain sailing, however. During that time there have also been acrimonious splits, label lawsuits and ongoing battles with drink and personal demons. Zoltan breaks down the key lessons he's learned from the band's Decade Of Destruction…

1. YOU NEED TO HAVE AMBITION

"Nobody ever starts something and goes, 'You know what? We want to do this in a mediocre way.' Everyone who has success has ambition – that's what it takes. Even if you look at Buddhist monks, they're working at getting rid of their egos but you've got to have enough ego to believe you have the strength to get rid of it in the first place! People have to have ambition, you have to set your goals as high as possible. Your dreams are the things that are unlimited; there's nobody to limit your dreams but yourself."

2. YOU'VE GOT TO WORK FOR SUCCESS

"Ambition is one element, but then you have to do the work. You have to execute your plans, so ambition on its own is nothing. You also have to have the discipline and the work and the focus. We're about to release our Greatest Hits, and right behind it, in three or four months, there will be the next full album. So in just over a decade that will be seven records and a Greatest Hits! It's a pretty intense schedule, but that's what it takes. And we used to spend 200 days a year on the road – we were grounding and pounding it.

"You can't jump ranks these days. When MTV was a huge thing, a band could come out with a good song or video and they were exposed worldwide on a global platform. You could go from zero to hero in six months, become an international phenomenon, global superstars, on the strength of one song. Since that went away, you have to go from country to country, every frigging club and theatre; you have to play everywhere to be exposed to that many people."

3. PARTYING CAN BECOME A HABIT

"The whole party thing is a cliché in some ways. People who get into this life have an idea of what they think it's supposed to be about and they go, 'Oh shit, I'm a rockstar now, I should throw a TV out of the hotel room.' Some people get caught up in that but I would say they're a minority.

WORDS: PAUL TRAVERS **PHOTO:** ANDREW LIPOVSKY

"But imagine being on the road and everywhere we go we bring the party. This is the travelling circus, so we bring the fun and everyone comes out and goes, 'Hey guys, let's go have a drink.' You do the show and everything else comes too easy. The next day the people go back to work but the band moves on to another city and the same thing happens. And it keeps coming and coming. Fast-forward a couple of months, people start breaking down and getting addicted. It is a cliché, but it's almost like an environmental hazard."

4. SACRIFICE IS FOR THE COMMON GOOD

"Everybody in this band is very loyal. We even have a song, No One Gets Left Behind, but at the same time you have to look at what's fair to the unit. When we made those decisions that we had to replace some members [guitarist Darrell Roberts and bassist Matt Snell], those decisions didn't come easy. It was painful, but we are grown-ups; there are no childish games. We tried to fix the situation, but when somebody is poisoning the well there comes that moment when you have to be fair to yourself and the rest of the band. It's like any relationship: you have to know when to compromise, when to sacrifice and when to move on."

5. IGNORE THE HATERS

"We started as a band with this ridiculous name. Everybody who heard it was like, 'What the fuck? Five Finger Death Punch? *Really*?' Every good name was taken! We had magazines and publications and radio stations telling us we didn't have a fucking chance in Hell with this stupid name and this heavy music that was never going to be on the radio. That's where we come from, and I look at the trajectory and what we've accomplished, from nothing to festival headliners. We managed to ignore the adversity, we managed to ignore the haters, we ignored all the naysayers, and we did it."

6. YOU CAN USE SUCCESS AS A PLATFORM

"When you have a platform like this you can do something that's about more than you. I always cared about veterans, since I grew up on a military base. If we lived in a utopian world where we didn't need weapons and armies, that would be great, but that's not reality. The band employs as many as we can. We have security guys and bus drivers who are military vets, which is good for them, but also for us because you know there's a level of professionalism you get.

"I'm involved with a bunch of organisations, helping veterans to reintegrate into civilian life and also saving wildlife. There's an organisation called VETPAW, which is empowered to protect wildlife. These are basically veterans who are in Africa, they are anti-poaching units protecting rhinos and elephants. That brings two different passions of mine – veterans and wildlife – together in the same organisation."

7. NO-ONE REALLY WINS IN LAWSUITS

"It's almost like you're not a real band until you've had a lawsuit! At this point it doesn't really matter because it's all resolved, but we had a massive disagreement with our label [Prospect Park] about what comes out when, and it just became stupid. What I can say is that lawsuits *suck*. It's a headache, it's expensive, it's unnecessary. No-one wins apart from the lawyers. They get paid, but if you can keep it together to work things out and have an actual discussion, that's the best way to go. We're musicians: I want to go out and tour, I don't want to spend my time in courtrooms arguing about shit."

"OUR NAME? EVERY GOOD ONE WAS TAKEN!"
ZOLTAN BATHORY

8. LEARN TO EMBRACE YOUR STRENGTHS

"Everybody in the band is an accomplished musician, but there's a big difference between the ability to play an instrument and being a songwriter. We never wanted to be music theory teachers, we wanted to be the soundtrack to your life. If you look at Vivaldi's The Four Seasons, you can tell which is spring and summer and winter just by the music. These composers wrote music that would paint a full picture, and that's what *I* want to do.

"When we go into a new record it's not necessarily looking to a musical progress so much as writing better songs and painting better emotional pictures. If you listen to any Iron Maiden record, it's going to sound like Iron Maiden. And we will never sound like any other band than Five Finger Death Punch. We're not going to change much from that, but we can write songs with different shades, different colours, different feelings."

9. BUILD A COMMUNITY

"I grew up in this genre and metal meant family to us. Back in communist countries, especially, the music was something that was not okay with the government. Metal shows were really rare and usually got broken up by the cops, so we really were a family. I loved that tribal unity, and it's cool to be in a position where we can influence, we have a platform and we can try to unify. We were given a hand when we started out. Korn took us out in the States, and now we can help somebody else. That's fucking amazing to me.

"You can also look at the support Ivan [Moody, vocals] had. He had that well-documented meltdown, that's not a secret, and he got caught up in that whole thing. He's been to rehab, he's doing his work but most importantly he's had the support of his fans. Phil Labonte from All That Remains and Tommy Vext from Bad Wolves filled in on the tours. Tommy Vext is a sober coach by the way, so he could really help. It was amazing to see how everybody came together and helped catch [Ivan] before anything really bad happened."

10. RISE ABOVE YOUR CHALLENGES

"With Ivan it was difficult for me. Not having an addictive personality, it took me a long time to realise that once these people are hooked it's not as simple as just saying, 'Hey, stop.' It's not that simple. It's an illness.

"When we started the band, Ivan was always drinking, but that deteriorated to the point where we had to be the older brother. We had to say, 'We love you, you're the singer in the band, but we're not going to sit here and watch you fucking die, so you're going to have to choose. We're not going to fire you, but you choose the band and go to rehab, or you walk.'

"Whatever dream you pursue in life you're going to fall and fall again, and you cannot give up. The baby trying to walk is going to fall a hundred times, but it doesn't give up. You don't get babies going, 'Maybe this walking is not for me.' That's the diligence you need, and without that you're dead in the water."

FIVE FINGER DEATH PUNCH TOUR THE UK FROM DECEMBER 17. SEE THE GIG GUIDE

PHOTO: GETTY

Zoltan: really good at playing 'Spot The Person Who Isn't Zoltan'

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RATINGS

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

PLUS: LOWER THAN ATLANTIS, ASTROID BOYS

ALEXANDRA PALACE, LONDON. 25.11.17

KKKKK

ST ALBANS' FINEST ROUND OFF 2017 WITH A SPARK AND A BANG AT ALLY PALLY

WORDS: JENNYFER J. WALKER **PHOTOS:** CHRIS CASEY

SHIKARI

ENTER SHIKARI'S year has seen them looking both back and forward. At Slam Dunk in May, they celebrated the 10th birthday of their Take To The Skies debut by playing it in full. Tonight, though, the second time the band have headlined this huge venue, there's a feeling of being pulled into the future along with 10,000 other people. It's a thrilling, mind-bending, hell of a ride.

Most of said crowd are, however, less *au fait* – and less excited about – openers Astroid Boys. With the stage covered in the black sheets hiding Shikari and Lower Than Atlantis' gear, the Cardiff five-piece look a little out of their depth, but their rock-inflected grime does a decent enough job of passing the time.

LTA, meanwhile, treat this show like it's their own, dramatically bathing the venue in darkness after an outing of Ain't No Friend that's louder than Mike Duce's neon pink guitar. Had Enough, Work For It and English Kids In America, meanwhile, remind us what a great band the Watford four-piece are – and one who could well be headlining this place themselves at this rate.

When Enter Shikari step onstage, though, the evening turns from an 'event' to an 'immersive experience'. The state-of-the-art quadrophonic PA (which prior to this has only been hired by Placebo) sends electronic sounds and church-like chants wooshing around the four corners of the room, enveloping you in the show.

Tonight is all about fifth album The Spark, which informs the aesthetic (those crisp whites and blues) and a good majority of the set list, as we finally get to hear The Sights, Take My Country Back, Undercover Agents and Rabble Rouser in their full, live enormity. The highlight comes when frontman Rou Reynolds and drummer Rob Rolfe leg it through the crowd to the B-stage by the sound desk, the chaos causing the singer to drop and smash his glass of G&T en route. It's a stiff drink he needs after playing a delicate rendition of Airfield on his weathered brown piano, which ends with rapturous applause and Rou visibly choked-up after spotting grown men moved to tears in front of him.

It's beers, rather than tears, that are spilled during The Last Garrison's '*Let's toast to the fact we've got this far*' refrain, which gets hundreds of pints bumping in the air. Older highlights come in the form of a medley, as Rou introduces a mash-up of Sorry, You're Not A Winner, Ssssnakepit (complete with heart-rattling bass), …Meltdown and Antwerpen with the words, "We're going to attempt four songs in eight minutes – this is *serious*!" And it is; a serious assault on the senses, which turns this palatial venue into one huge mosh-pit.

The evening culminates with Enter Shikari's emphatic middle finger to anxiety, Live Outside. '*I wanna live outside of all of this*,' they sing, having helped everyone here to do exactly that. Because for one hour and 40 minutes tonight, worries are checked at the cloakroom, and one of the most wondrous nights of the year is delivered.

Nearby fisherman unexpectedly makes a huge catch

STAR SHOUT!
ROU REYNOLDS
ENTER SHIKARI, VOCALS/PROGRAMMING/GUITAR

HOW WAS THAT FOR YOU, ROU?
"It felt like a bit of a pinnacle of this year. There were points where I burst out laughing, like at the beginning of Undercover Agents. It isn't a single, but everyone was singing that line ['*Tonight I'm howling with the wolves*']. It didn't feel surreal playing here – even though we've only done it once. We just strolled onstage and felt at home."

SOMETHING WENT WRONG, DIDN'T IT?
"I kicked my microphone! I didn't warm my trumpet up, which makes it hard to play. When I tried to play it, it went really badly. The mic was on my mic stand, and someone caught the lead with their feet, and the mic fell to the floor. I was playing to the floor. The trumpet being cold really annoyed me, so I booted the mic – my *prized* possession!"

DID YOU HAVE A LITTLE CRY DURING AIRFIELD, TOO? LOOKED LIKE IT…
"I did! Against the barrier of the B-stage, there were three guys *bawling* their eyes out, and when it's guys, it's even more like, 'YES! I gotcha!' It's the last show of the tour, and all our family and friends are here. So many people I know have been through a lot – it all just wells up inside of you."

EVERY TIME I DIE

PLUS: COMEBACK KID, KNOCKED LOOSE, HIGHER POWER

KOKO, LONDON. 24.11.17

KKKKK

BUFFALO HARDCORE CREW PROVE THEY'RE JUST AS FIERCE IN BIG VENUES AS SWEATBOXES

WORDS: TOM SHEPHERD **PHOTOS:** JAMES SHARROCK

Keith Buckley: a huge fan of Wolverine, clearly

EVERY TIME I Die have built a reputation as the kings of confined spaces. Something about the Buffalo band thrives in rooms with the ceiling just a few feet overhead and the faces of their audience just inches from their own. And the band know this. It's why on previous ventures to the capital they've elected to play runs of smaller, more tightly-packed shows in favour of one big headliner. But demand, spurred on by the feverish reaction to last year's awesome eighth album, Low Teens, has driven them here: to a big-boy, multitiered, multi-balconied venue. And yet tonight the band still manage to transfuse the unfiltered chaos and screaming power of those sweaty club shows onto KOKO's big stage perfectly.

Still, ETID's frontman Keith Buckley is keen to acknowledge, however modestly, that a show of this scale would not have been possible were it not for the tour's killer roster. The night begins with Leeds punks Higher Power, whose loose, smudgy hardcore is given a stinging urgency by singer Jimmy Wizard as he stomps across the stage. They're followed by Kentucky's Knocked Loose, who deliver a vital set, playing a kind of monstrous hardcore that feels like you're being slowly buried in riffs.

Canadian hardcore vets Comeback Kid arrive with a no-guts-no-glory bravado – singer Andrew Neufeld heading down to the barrier to belt out the very first words of the set. A swashbuckling 40 minutes provides plenty from new album Outsider, but it's the older Wake The Dead cuts that are sung back at them the loudest.

"We're gonna play a bunch of old shit, we're gonna play a bunch of new shit," explains Keith Buckley. The singer's vocals are perhaps throatier than on record, hitting more like a shotgun spray than a sniper. But with that comes a deep rawness, seen in the added derangement to The Coin Has A Say, or the confession-booth desperation of Petal. In fact, every song played feels like it carries a weight of importance, as ETID somehow mix the gross catharsis that comes with the lancing of a throbbing boil and the Brylcreem cool of a James Dean flick. Add to that the caustic smarts, the swinging guitars and Keith's trips into the crowd, and it's a set that's brain-meltingly fun.

Comeback Kid walked into the Black Friday sales

ETID were great at dodging lightsabers

STAR SHOUT!

KEITH BUCKLEY

EVERY TIME I DIE, VOCALS

HEY, KEITH! HOW'S THE TOUR GOING?
"The tour has been great. There hasn't been a single day off and there won't be one in the 18 days we're over here, but it doesn't feel like it because these shows are going so well. I couldn't ask to do it with a bunch of better guys. The crowds have been really, really responsive. It's a really good combination – I just think this package has something for everybody."

WHAT DO YOU HOPE PEOPLE TAKE AWAY FROM TONIGHT'S SHOW?
"I want them to see it and think, 'This almost looks natural for them. It looks like they can do a venue of this size.' What's the name of the super-small venue in London? Old Blue Last! I want someone to see that we can do both that place and this one, and realise we can just jump back and forth between the two venues like it's second nature."

QUICKSAND

O2 ACADEMY ISLINGTON, LONDON. 27.11.17

KKKK

POST-HARDCORE LEGENDS SHOW NO SIGNS OF SINKING DESPITE A REDUCED LINE-UP

■ QUICKSAND TOOK a blow on their recent U.S. tour after it emerged that guitarist Tom Capone was jailed in Maricopa County, Arizona on suspicion of shoplifting at a pharmacy. The quandary left frontman Walter Schreifels, bassist Sergio Vega and drummer Alan Cage no other option but to continue as a trio. While such a knock would derail some bands, it's a testament to Quicksand's spirit that they've adapted their approach, rather than lose momentum. Starting with Fazer, the opening track and lead single from their 1993 album Slip, it's a relief to hear that Walter has taken the extra guitar responsibilities into his stride. To his left, Sergio – whose voluminous neon pink hair resembles a burst Victorian sofa in the lights – thrashes manically at his bass. Walter himself is a ball of energy and bounces around the stage, weaving layered riffs through Sergio's low-end rumble. Illuminant and Warm And Low are up next, their first nod to Interiors. It's a little looser and relaxed than their Slip material, but still manages to pummel the sternums crammed into the room tonight. Landmine Spring, dedicated to late AC/DC guitarist Malcolm Young, is another highlight, while Alan effortlessly drives Under The Screw with some of the finest drumming you'll ever witness. Quicksand may be a man down, but tonight's show cements the band's reputation as one of post-hardcore's finest acts.

SIMON YOUNG

DEAF HAVANA

PLUS: BLACK FOXXES, DECADE

QUEENS HALL, EDINBURGH. 21.11.17

KKKK

NORFOLK'S ROCK ROMANTICS CHECK-OFF ANOTHER OF THEIR COUNTLESS CAPTIVATING NIGHTS

■ "I FEEL that this venue might be a little too nice for us," grins James Veck-Gilodi, peering out over the ornate pews and porcelain artistry of Edinburgh's Queens Hall. "It's like we shouldn't be allowed in here!" There's a confidence about Deaf Havana's frontman, however, that says otherwise. Maturity fits the Norfolk rockers like a well-tailored suit. They've transitioned from pop-rock upstarts to authoritative stars with silky smoothness. Big nights in grand, packed spaces like these are hard-earned, utterly deserved. At the other end of their ascent, Bath alt.rockers Decade fill the room with magnificent squalls of sound. Black Foxxes, too, feel like they're ramping their grandeur, even if the scale of songs like River suggest 'massive' should be their default setting.

"We're definitely in Scotland, aren't we!" grins James Veck-Gilodi as the headliners hit pace and the room forgets decorum. The opening salvo of Fever, Sing and Mildred (Lost A Friend) sets the slick, soulful tone. Audio samples from Stranger Things' second season – dropped liberally throughout – playfully loosen the atmosphere, as Happiness smoulders beautifully and Hunstanton Pier delivers a superb, Sheeran-esque acoustic sing-along. Synth-charged re-works of Like A Ghost and Pensacola, 2013 (from All These Countless Nights' re-release) deliver an almost-jarring gear-shift. But the grass-roots peeking through on Boston Square draw us back in: harking to days-past, before Anemophobia Part II fascinates with its glimmering promise of those still to come. Brilliant.

SAM LAW

ROYAL BLOOD

PLUS: AT THE DRIVE IN

ALEXANDRA PALACE, LONDON. 21.11.17

KKKK

ATDI: hair-raising

THE BRIGHTON TWO FILL ALEXANDRA PALACE WITH RIFFS AT THREE-NIGHT BLOW-OUT

WORDS: JOHN LONGBOTTOM **PHOTOS:** PAUL HARRIES

■ WHILE THEIR explosive ascent to the throne of British rock has been heavily documented, it's no less incredible how much ground Royal Blood have covered just two albums into their career. For most bands, a show at the 10,000-capacity Ally Pally is rightly celebrated as a milestone. Tonight, however, the Brighton duo are casually playing the second of three completely sold-out nights here. And that's on top of two weeks in arenas around the rest of the country as on this tour. The scale of it all is truly staggering.

Their monstrous rise hasn't stopped them paying homage to their roots, though. Eternally uncompromising post-hardcore icons At The Drive In – one of Royal Blood's favourite bands – are along for the tour. Much to the bewilderment of many of the duo's fans, the Texan outfit are as jerky, visceral and wonderfully abrasive as ever. "Are you awake?!" screeches ATDI frontman, Cedric Bixler-Zavala as he leaps from amps, grips the mic stand in his teeth and rambles incoherently between song after piercing song. In scenes reminiscent of their infamous Jools Holland performance (Google it), the set is met with a mix of concerned looks and blank stares, but it's doubtful ATDI will be losing any sleep over it.

Royal Blood roar into life with Lights Out, imprisoned in a cage of red lasers. "This is ridiculous!" yells frontman Mike Kerr as his bass howls its way through Come On Over and Blood Hands. And there are ridiculous moments, such as when drummer Ben Thatcher appears with a flaming drumstick and bashes a ginormous gong. Elsewhere, they're joined by backing vocalists and dancers, before Mike switches onto keyboard for Hole In Your Heart. It's a mad, fearless and accomplished performance – a statement that Royal Blood do not take their stature for granted. This is a two-man army of noise, fiercely defending their sovereignty. And winning.

Mike Kerr: able to play the bass AND Twister at the same time

STAR SHOUT!

MIKE KERR

ROYAL BLOOD, VOCALS/BASS

HOW WAS THAT?

"It was amazing. We're playing most of the songs we've written from across both albums, which is really fun. Doing three nights at the same venue, you don't want to repeat yourself. The pressure is on to make every night unique."

WHERE DID BEN'S FLAMING GONG COME FROM?

"Ha! Weirdly there was barely a conversation about it. Ben said, 'I want to do this, uhhh, *thing* at the show,' and the next thing I knew he went off for fire training. Apparently you can't just do it – you need training!"

REVIEWS

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

LINKIN PARK

ONE MORE LIGHT LIVE *(WARNER BROS.)*

KKKKK

CHESTER'S FINAL TOUR GETS IMMORTALISED ON POWERFUL AND EMOTIONAL LIVE ALBUM

ON JULY 20 a light went out in Palos Verdes Estates, California. As the news broke that Chester Bennington had taken his own life, it was difficult to comprehend for a multitude of reasons. For fans, though, it was perhaps hardest to understand how, during Linkin Park's recent One More Light tour, Chester had stood amongst thousands of people who adored him, yet just two weeks later, had felt so painfully isolated. Is there anything more heartbreaking than feeling alone in a crowd? Such is the tragedy of depression.

With so many questions, it's almost impossible not to look to this album, the live recording of Chester's final tour, for answers. What we find instead, though, is a portrait of a brilliant yet vulnerable man, and a snapshot of the meaning and the voice he brought to millions.

The frontman is on top form throughout the set list, which is a mix of all-time greatest hits (including Crawling, In The End and Numb) and highlights from One More Light (Nobody Can Save Me, Heavy, Battle Symphony and more). "We have the best fans in the world," he yells at one point. "Love you guys." It's hard not to be moved by Chester's gratitude, just as it's hard not to read into his lyrics.

Title-track One More Light is particularly poignant. Although originally written about a friend of the band who had passed away from cancer, here it's almost impossible not to re-interpret the note-perfect, yet fragile, delivery of phrases like, '*Can I help you not to hurt anymore?*' Elsewhere, lines such as Nobody Can Save Me's '*I'm dancing with my demons / I'm hanging off the edge*,' take an even more haunting shape.

However, it would be wrong to suggest that this is a purely sorrowful record. There's the moment the band drops out during In The End's chorus, overwhelmed by the crowd chanting along. There's Mike Shinoda yelling, "Ladies and gentlemen, make some noise for Chester Bennington!" or Chester joking how hard it is to play guitar during his acoustic rendition of Sharp Edges. In these intimate moments, this album becomes a place to remember the vibrant light that Chester was.

DOWNLOAD: One More Light.
FOR FANS OF: Bring Me The Horizon, 30 Seconds To Mars, Deftones.
JOHN LONGBOTTOM

PHOTOS: PAUL HARRIES, GETTY

ROCK FOR LIGHT!

HOW MONEY RAISED BY THE ONE MORE LIGHT FUND IS USED, AND HOW YOU CAN HELP...

THE ONE More Light Fund raises money for the Music For Relief charity, set up by Linkin Park as a way to give aid to survivors of the 2004 Indian Ocean tsunami. Since then, they have given help to victims of disasters across the world, thanks to donations and help from other musicians, including My Chemical Romance and Slash. Proceeds from October's One More Light memorial show – as well as from our issue covering the night – were used for their Power The World initiative, which helps provide solar power for medical centres in areas without electricity. The charity's work is expansive and ongoing, so support is always needed. If you would like to donate, visit **Musicforrelief.com**

PANIC! AT THE DISCO

ALL MY FRIENDS WE'RE GLORIOUS: DEATH OF A BACHELOR TOUR LIVE

(FUELED BY RAMEN)

KKK

A LIVE ALBUM FROM BRENDON URIE? WE'LL TAKE IT...

TWO YEARS on from Death Of A Bachelor, we were *really* hoping for some new material from Panic! At The Disco. We know Brendon Urie's made some, since he teased it on Instagram, but instead, his Christmas gift to us is a live album. And live albums *can* be brilliant – a way of capturing a band in full flight in a more energetic environment than a controlled recording studio, but to do that, they have to be *really* good.

All My Friends We're Glorious: Death Of A Bachelor Tour Live was committed to tape at various dates on Panic!'s U.S. mega-tour at the start of this year, and offers a beefy 21-song set list spread over two discs. In the time-honoured tradition of the live album, there's some underwhelming stuff here, like Brendon sounding unusually out of breath from legging it around the stage on Ready To Go (Get Me Out Of My Mind). Miss Jackson, meanwhile, does sound record-perfect, but we're left with a prolonged moment of silence as the singer does his signature backflip off the drum riser, which we don't get to see (since it's – duh – an album and not a DVD). And there's a few minutes of audio after telling a story, which, without the accompanying visuals, makes zero sense.

That said, there's plenty here that makes this release genuinely worth your time and money. Brendon's vocal capability is up there with legends like Freddie Mercury, and a live setting only highlights that fact, with Bohemian Rhapsody and Golden Days showcasing his full range, including those inhumanly-high notes only he could nail. The frontman's never sounded better, though, than when he takes a breather at his piano for a slowed-down, twinkly rendition of This Is Gospel, which is really quite moving.

Yet it's the title-track that'll make you wish you were there in the room, since it starts with Brendon laughing at something the crowd have done. Hearing him smile his way through the first verse could warm even the Grinch's cold, green heart.

Finally, the real star of this glitzy show is a cover of Billy Joel's Movin' On (Anthony's Song). Preceded by a funny anecdote about how his parents would make him clean the toilet as a child, Brendon's version is super-show tune-y, and he makes it his own to the point where it feels like the actual new material we've been craving. All in, this is a very respectable stop-gap while we patiently sit and tap our fingers for album six.

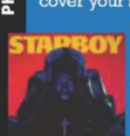
DOWNLOAD: Movin' Out (Anthony's Song).

FOR FANS OF: Fall Out Boy, Paramore.

JENNYFER J. WALKER

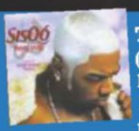
COVERED IN PANIC!

THERE'S TWO COVERS ON THIS LIVE ALBUM, BUT BRENDON'S DONE SO MANY MORE. HERE'S THE BEST OF THE REST...



STARBOY (THE WEEKND FT. DAFT PUNK)
This BBC Radio 1 Live Lounge do-over of Starboy is so much better than the original. Bands, DO NOT let this man cover your songs because he WILL upstage you. Brendon even left out the word 'motherfucker' because he's so nice. Or 'cause he was on the radio...

THIS IS HALLOWEEN (THE NIGHTMARE BEFORE CHRISTMAS)
A cult movie classic given a Panic! spin. Brendon's voice is so suited to 'dark and theatrical' that you can almost envisage him as Jack Skellington, Jack pulling on a pair of shiny leather trousers before he starts backflipping all over Halloween Town.



THE THONG SONG (SISQÓ)
Brendon performed this 1999 track for a 'Mash-up Monday' on Jimmy Kimmel Live!, and the real SisQó came out and tried to upstage him with some choreographed dance moves, diamante dragon swinging from his neck. Jog on, buddy. Nobody upstages Brendon Urie. Nobody.

SOUL OF A MAN (KINKY BOOTS)
Not technically a cover, since this song became his own when Brendon played Charlie Price in Kinky Boots this summer. He's finished his run now, but don't panic – the YouTube clips will make you stand up and applaud the computer screen as if he was right there in front of you.

YOU SHOOK ME ALL NIGHT LONG (AC/DC)
Brendon shows off a range we didn't even know he had when performing this 1980 AC/DC classic. He sounds so much like a classic rock frontman that we wondered if he was miming for a second, but then we remembered, no, he's just fucking great at everything.

PHOTO: GETTY

GLASSJAW

MATERIAL CONTROL *(CENTURY MEDIA)*

KKKK

SURPRISE! THE WAIT FOR THE LONG ISLANDERS' THIRD ALBUM IS FINALLY OVER

IT'S BEEN 15 years since Glassjaw's Worship And Tribute album. And the obvious question is, why did a follow-up to such an essential classic, a record that made post-hardcore feel highbrow, take so long? But on the eve of Material Control's arrival, perhaps a better use for our oversized magnifying glasses is to try to identify the germ of these new songs.

Because much of the super-cool secrecy, the cult-like intrigue surrounding Glassjaw has been wrapped up in the whereabouts of album three. For more than a decade (a decade!), singer Daryl Palumbo and guitarist Justin Beck have been assuring fans that songs were written, that a new full-length was around the corner. Meanwhile, the band sort of disbanded and resolidified. They toured, they put some EPs out. But no album. Even in recent years, Glassjaw's weird enigma hasn't let up. Material Control's skull-crunching opener New White Extremity first appeared on the internet exactly (like, *exactly*) two years ago. Half these songs were performed at London's Old Blue Last in January 2016 – you remember, the show where phones were banned.

And the reason the history of these songs is interesting – more than just to know how much the band were fucking with us – is how they sound. There's stuff here that feels more like 15 months, not years, away from Glassjaw's last. There are parts you'd believe originated in the mid-2000s. Closer, for example, is a song that bears the mark of Worship And Tribute. A panicked post-hardcore scramble with a chorus that feels like Daryl's coming up for air – it could be the little brother of that album's Cosmopolitan Blood Loss.

But still there's no smack of old-timers trying to recreate a golden past. Everything feels essential. The opening one-two of New White Extremity and Shira is punk-metal that feels raw and heavy for Glassjaw (check out the frankly silly amount of bass). Elsewhere, the poppiness of old seems to have been sponged away, the band favouring white-hot drama over any obvious sweetness (see: My Conscience Weighs A Ton).

It's brilliant, and it's a record that ignores its own decade-long mystique to work on being important on its own merit, through dazzling songcraft and the band's unrivalled ability to pull brightness from the most freakish and inharmonious junctures. It'll speak loud to those who've waited a long time, but with just as much volume to those who haven't.

DOWNLOAD: Closer.
FOR FANS OF: Deftones, At The Drive In.
TOM SHEPHERD

WHERE TO START?

NEW TO THE NEW YORK LEGENDS AND NEED A FEW POINTERS? HERE'S FIVE CLASSIC CUTS!

PRETTY LUSH
Glassjaw's sound has been likened to jazz. Never is that comparison more apt than on the opener to their debut record; a jumble of instruments and ferocious, messy vocals that somehow make sense together.
FIND IT: Everything You Ever Wanted To Know About Silence (2000)

COSMOPOLITAN BLOOD LOSS
Classic Glassjaw: thrashing, screechy guitars do their best to undermine Daryl Palumbo's cherry-sweet chorus. It's like a party during the apocalypse.
FIND IT: Worship And Tribute (2002)

APE DOS MIL
Something of a slower burn, here Daryl chases a sickly melody to an ambient beat like a child after a puppy, before it all melts away into a gorgeous, A-bomb chorus full of neon guitars.
FIND IT: Worship And Tribute (2002)

YOU THINK YOU'RE (JOHN FUCKING LENNON)
Part of a previous third album that never emerged, this shows how far Glassjaw's musical fingers stretch. Try not to be startled by the arrival of Daryl's roar at the end of the minute-and-a-half looped opening drumbeat.
FIND IT: Our Colour Green (The Singles) (2011)

BLACK NURSE
You can't say Glassjaw don't like to experiment. This is a fascinating example of their detour into dubby territory, on an EP they distributed free at their shows in 2011.
FIND IT: Coloring Book (2011)

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

AVENGED SEVENFOLD

THE STAGE (DELUXE EDITION) *(CAPITOL)*

KKK

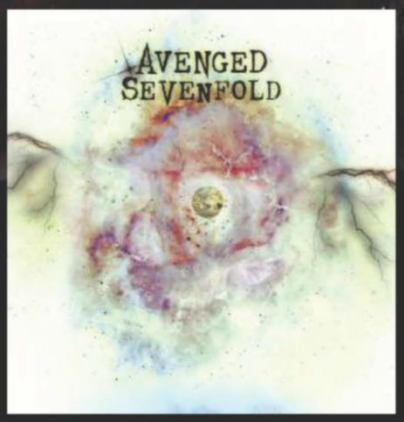
A7X EXPAND THEIR ALREADY-EXPANSIVE UNIVERSE WITH MIXED RESULTS

IF YOU have any interest in this reissue, you'll already be familiar with the original. A sprawling concept album dealing with themes of artificial intelligence, incorporating no small amount of progressive musical licks, The Stage was already by far the most expansive thing A7X had done when it suddenly appeared last October, following weeks of cryptic clues online. And that was *before* they decided to make it into what they've described as an "evolving album" by adding "new installations" released at semi-regular intervals. A number of these have already been brought into The Stage's orbit, but this Deluxe Edition gathers everything from this creative cycle and lumps it all together into one big whole.

Somewhat disappointingly, given the metaphorical drum-roll, the only new Avenged song here is Dose. Originally released as the soundtrack to a special A7X-themed update to the video game Dungeon Hunter 5, it's suitably bonkers, with a trippy metal feel and lyrics dealing with an allegedly true account of a visitor from another dimension. The bulk of the other tracks are covers. Mike Patton's oddball collective Mr. Bungle is perhaps the last name you'd think of for the A7X treatment, and they play it relatively straight, which does make you ponder the point. The same goes for Pink Floyd's Wish You Were Here, which sticks too closely to the original. There's a punked-up version of Del Shannon's '60s pop-rock classic Runaway, which is great, but their rendition of the Rolling Stones' As Tears Goes By sounds like an Axl Rose parody.

The album finishes with live versions of The Stage's first four tracks. It's a reminder that it's a fine album, but the "living piece of art" element culminating in the Deluxe Edition? Turns out to little more than a few sort-of diverting extras chucked in.

DOWNLOAD: Dose.
FOR FANS OF: Iron Maiden, Metallica.
PAUL TRAVERS



STAGE DIRECTION

THE EVOLUTION OF A7X'S EPIC LATEST ALBUM

30.03.16 A 'March Mania' poll is taken on A7X's website. Band release a snippet of new song, Exist.

07.10.16 Deathbats appear projected on buildings in cities around the world. No other info is released.

10.10.16 A weird robotic skull called Deathbot appears on Avenged's website. Users can ask him questions, but get only riddles in return.

13.10.16 The eight-minute video for The Stage is uploaded. Still no word is given on the album's status.

27.10.16 The band play a surprise gig on top of the Capitol Records building in LA.

28.10.16 The Stage is released online at the stroke of midnight.

10.01.17 Avenged kick off their world tour in Glasgow.

21.01.17 They play a massive show at London's O2 Arena. Tracks from the show will eventually surface on the Deluxe Edition.

09.06.17 A cover of traditional Mexican song Malagueña Salerosa is released. M. Shadows says they intend to turn The Stage "into a living piece of art" by "adding new installations".

08.11.17 A7X are revealed as headliners for Download 2018.

28.11.17 The Stage is nominated for the Best Rock Song in the GRAMMY 2018 shortlist.

PHOTO: ULF

FIVE FINGER DEATH PUNCH

A DECADE OF DESTRUCTION *(PROSPECT PARK)*

KKKK

LAS VEGAS METALLERS CELEBRATE 10 YEARS OF BRUTALITY ON KILLER COMPILATION

■ A DECADE in, it can be tricky to appreciate FFDP's multi-platinum pedigree, what with their storied offstage turmoils. However, this stomping greatest hits collection delivers a skull-rattling reminder. 'Caedite eos. Novit enim Dominus qui sunt eius' (Latin for 'Kill them all. Let God sort them out') comes inscribed into the artwork. And, from pounding anthems (Under And Over It) to aggressive cover versions (Bad Company), to ballads overspilling with manly emotion (Far From Home), they stay bloody-mindedly on-brand. While a fresh rework of The Offspring's 1997 single Gone Away finds frontman Ivan Moody at his, er, moodiest, it's killer newbie Trouble that's the real seller. Here, he issues a thumpingly instructive refrain demanding we '*GET SOME*!' We recommend you follow his advice.

DOWNLOAD: Trouble.

FOR FANS OF: Pantera, Disturbed.

SAM LAW

SACRED SHRINES

COME DOWN FROM THE MOUNTAIN *(ROGUE WAVE)*

KKKK

AUSSIE PSYCH-ROCKERS INVITE YOU TO HOIST YOUR FREAK FLAG HIGHER

■ THE FIVE members of Sacred Shrines appear to swim in reverb, and dive to that sonic ocean's most vertiginous depths. From Lights Turn Green's eerie psychedelia, this debut is a fragrant letter to the permanently stoned. To make each track stand out, the band have employed a diverse range of engineers – not the most practical way to create your first album, but certainly one that's made a statement. The title-track and Curious Chemistry are '70s-inspired blues-rock shuffles, while Apollo is an ocean-sized freakout that sounds like Monster Magnet dropping acid with Turbonegro. An organic, true-to-its-word album, this is an outwardly appealing cocktail – but don't take its title too literally.

DOWNLOAD: Apollo.

FOR FANS OF: Oceansize, Purson.

STEVE BEEBEE

THE FACELESS

IN BECOMING A GHOST *(SUMERIAN)*

KK

AMBITIOUS DEATHCORE THAT STUMBLES OVER WHILE GOING BUMP IN THE NIGHT

■ "MAN'S REACH should exceed his grasp," the poet Robert Browning once said, his point being that only by stretching our limits can we achieve greatness. It's a sentiment deathcore maestros The Faceless adhere to, sometimes furnishing their sonic pummellings with saxophones. Without stretching on their fourth LP, we wouldn't have (Instru)mental Illness, which contorts blastbeats and warbling bass until it resembles a snake eating its own tail. Unfortunately, In Becoming A Ghost is more full of giggles than ghouls, and the title-track's oh-so-goth monologue ('*Draining the life behind your eyes is my finest masterpiece*') is more panto than psycho. Elsewhere, their overly intricate arrangements sound lumpier than bad mashed potato, leaving The Faceless sounding a little on the anonymous side.

DOWNLOAD: I Am.

FOR FANS OF: Despised Icon, Periphery.

JAMES MACKINNON

NOCTURNAL GRAVES

SATAN'S CROSS *(SEASON OF MIST)*

KKK

ANTIPODEAN THRASH MANIACS RE-RELEASE THEIR SINISTER SOUNDS

■ INITIALLY CREATED – and all but lost in the underground – in 2007 and given a second chance at life by new label Season Of Mist, Satan's Cross is a horrible record, but in a good way. After they get the creepy intro of Aggressive Exterminator out of the way, it's full-on Hail Satan and pedal-to-the-metal, and it's obvious why this has received this reissue treatment. Anyone routinely annoyed by their neck not hurting enough after a hard day's headbanging is given plenty of opportunity to up their game here, particularly thanks to Skullthrone (what a title!), the Slayer-esque Nocturnal Maniac, and gloriously demented strains of The Pestilence Crucified. Though you may not find yourself humming the songs for days on end, there's nevertheless enough here to bewitch you into returning.

DOWNLOAD: The Pestilence Crucified.

FOR FANS OF: Skeletonwitch, Slayer.

DAN SLESSOR

JESS AND THE ANCIENT ONES

THE HORSE AND OTHER WEIRD TALES *(SVART)*

KKKK

FINNISH ROCKERS GO ON A STRANGE JOURNEY THROUGH RETRO WONDERLAND

■ PANIC! AT The Disco once thought they were Pretty. Odd. – but their stab at baroque pop was entirely sensible compared to the occult-fuelled weirdness of Jess And The Ancient Ones. The album starts with a snippet of Rod Serling from The Twilight Zone, which is an apt jumping-off point, because from there things only get weirder. It's a trip through Sabbath-y goodness that takes in enormous retro grooves, big, throbbing organs, and the occasional foray into epic prog territory, topped off with huge vocals from singer Jess (mysteriously, that's just Jess) and the guitars of a man called Thomas Corpse. Take a trip to the strange side today.

DOWNLOAD: You And Eyes.

FOR FANS OF: Blues Pills, Ghost.

PAUL TRAVERS

ON THE K! STEREO

1 OF MICE & MEN – DEFY
This title-track from OM&M's forthcoming fifth album is another fine ear-kicking. The omens are good for this return from the Aaron Pauley-led iteration of the metalcore crew.

2 MOOSE BLOOD – TALK IN YOUR SLEEP
The band released the sheet music to their new tune ahead of the song itself so fans could come up with their own interpretations. Nice idea, and the *actual* tune is great, too.

3 TINY MOVING PARTS – CAUTION
The post-hardcore hopefuls' new one suggests they'll soon become Bigger Moving Parts in the future.

4 JUDAS PRIEST – FIREPOWER
It might only be a 30-second snippet, but this taster of the title-track from the metal Gods' 18th album is mighty stuff. Imagine the full thing…

5 SIKTH – THE AURA
The Watford noiseniks have blindsided everyone with this acoustic ditty. Only joking: it's a characteristic slab of brain-bendingly heavy mathcore. Twisty.

INAIR

A DIFFERENT LIGHT *(SELF-RELEASED)*

KKK

READING ALT.ROCKERS INTRODUCE THEMSELVES WITH SKYSCRAPING DEBUT EP

■ SOME BANDS have ambition you can practically smell coming out of the speakers. The four tracks on this debut EP might be among the first of Reading trio InAir's career, but they're brilliantly clean-cut, with a startling clarity of purpose. The juddering samples and surging riffs of opener Rise Again are matched only by a beguiling vocal by singer/bassist Joe Conneely. Tonight Is Our Night, meanwhile, toys with ebb-and-flow pyrotechnics, before the sparse synths and tectonic riffage of Bound To Break send us thumping back to Earth. Strip away the bombast, however, and at A Different Light's heart there's a surprising lack of atmosphere. Strange, surging and unashamedly stylised closer Insomnia continues to show off the band's grand ambitions, but it'll probably take a full-length effort, and a little more substance, to fully effectively explore these impulses.

DOWNLOAD: Rise Again.

FOR FANS OF: Arcane Roots, Biffy Clyro.

SAM LAW

SPECTRAL HAZE

TURNING ELECTRIC *(TOTEM CAT)*

KKKK

MOLTEN LAVA LAMP DOOM FROM NORWEGIAN PSYCHONAUTS

■ THERE'S NO shortage of doom bands making music as dark and gruelling as a long winter night, that goes on for about three days without getting above three BPM. And then there's heroically fuzzed-out Oslo band Spectral Haze, here to offer a warmer alternative, with a riff-tastic spectrum of sound that'll light up a room like the Aurora Borealis. Their propulsive rhythms come garnished with wibbly sci-fi synth effects, pulling them into the orbit of legendary space rock wreckheads Hawkwind, while ripping guitar solos lurk behind every sonic asteroid. Spectral Haze's natural environment is located in the lengthy jams exhibited by Cathexis/Mask Of Transformation and They Live, but they're equally adept at condensing doom's darker recesses, as they do on three-minute closer Master Sorcerer. They also claim to have names like Sönik Slöth and Cëlestïal Cöbra, which only makes us like them more. If you're looking for brilliantly mangled doom'n'roll, you came to the right place here.

DOWNLOAD: They Live.

FOR FANS OF: Hawkwind, Fu Manchu.

OLLY THOMAS

KLOBBER

MUST HAVES

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

Let's be real, this 2018 calendar is gonna make you want to eat pizza every single day next year. You'll be so sick of it that you'll be ordering a salad calendar for 2019.

£9.99 Grindstore.com

"I believe in Josh Dun," because he wears an alien mask onstage and he really likes being *probed* in interviews. That's not a joke – he literally does.

$22.33 (£16.79) Hottopic.com

This Parkway Drive jacket will make you look like you own a classic car and attend members' only clubs. It's deffo not metulz. Fancy, though.

£67.99 Impericon.com

You should be teaching your young not to sit near open flames, While She Sleeps. That's what you should be teaching them.

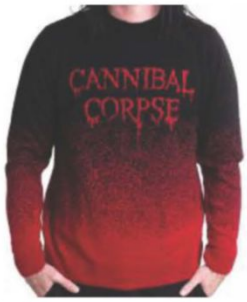
£14.99 Impericon.com

This photo looks like it's from Victorian times. Imagine what Queen Victoria would have thought about BMTH… **Scratches chin**

£34.99 Impericon.com

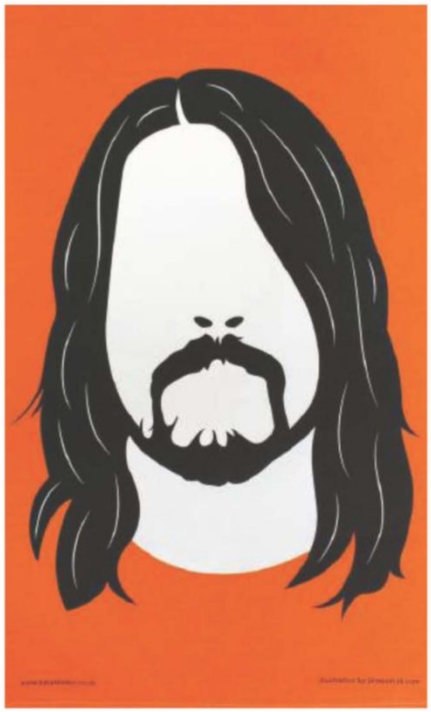
These velvety Vans are incredibly impractical, but they do feel ni… oh sorry, we nodded off for a second there while thinking about stroking the shoes. What were we saying? Oh yes, buy these – but just don't leave the house in them.

£59.99 Impericon.com



We've been saying for ages that not enough clothes make you look like you've stepped straight off a crime scene. This changes that.

£43.99 Impericon.com



Learn To Dry with this Dave Grohl tea towel. And yes, we stole that pun from the website because we spent five hours trying to think of something better and couldn't.

£10 Todryfor.com

blessthefall? More like bless the A&E doctor who's gonna have to sew that woman's hand up.

£14.99 Impericon.com

Rancid had a meeting and decided to only sell merch appropriate for lumberjacks. Not a lumberjack? Then go like a different band.

€49.90 Eu.kingsroadmerch.com

This is a skull money box, but you could also use it to store lint and sweet wrappers if you're poor like us.

£12 Paperchase.co.uk

Somebody get Marilyn Manson a tissue, for God's sake, he's bleeding all over this top.
$20.23 (£15.22) Hottopic.com

Look who else is bleeding – this Eleven candle holder. It is literally bleeding. And it's a candle holder.
£29.99 Firebox.com

You'll have to start thinking *reeeeeally* carefully about what you put in your bag if you buy this one, since it's all see-through.
$17.43 (£13.11) Hottopic.com

When you ride a pink flamingo for so long you turn into a skeleton. Same thing happened to us in Lanzarote last year.
$15.33 (£11.53) Hottopic.com

This GC tee is called the 'Flag And Seal'. Logical or not, we're disappointed about the lack of marine animals on show here. Tsk.
£14.99 Impericon.com

Riverdale's Jughead Jones only has one of his iconic hat, and it stinks, apparently. You can order as many as you like.
$16.90 (£12.68) Hottopic.com

A gingerbread man hot water bottle in need of a scarf. Huh. Seems like he's not doing his job properly if he needs to wrap himself up…
£15 Paperchase.co.uk

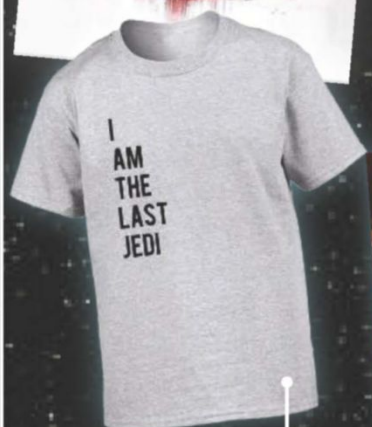
MAY THE MERCH BE WITH YOU…

ANOTHER YEAR, ANOTHER NEW STAR WARS MOVIE. CELEBRATE **THE LAST JEDI**'S ARRIVAL WITH THIS GEAR…

Let's face it, blue milk sounds like the rankest drink ever, so fill this Last Jedi hip flask with whiskey instead.
£10.87
Etsy.com

Nobody likes a Star Wars spoiler, so shove 'em all in this backpack. If the bag is full, shove 'em up your arse instead.
$48.93 (£36.81)
Hottopic.com

Here's a line from The Last Jedi written in Morse code, which nobody can read. Pretty pointless, then, but at least it looks cool.
£17
Etsy.com



Some people say if you squint really hard this The Last Jedi poster looks a bit like Jar Jar Binks. We say: it's just a poster, stop being silly.
£4.80
Etsy.com

Front on, you're The Last Jedi, our only true hope to save the Empire. From the side, you're just a regular dude heading out in your gym tee. Either way, we're not judging.
£12.99
Etsy.com

Here's the new Star Wars species: the Porg. They could turn out to be little shits, so maybe you should hold off on buying one of these 'til you've seen the film.
£5
Etsy.com

DON'T MISS

ROAM

THE EASTBOURNE POP-PUNKS ARE READY TO STEP IT UP A NOTCH – FROM THE STAGE SHOW TO GUARDING THE MERCH STAND...

HEY, ALEX! WHAT DO YOU WORRY ABOUT MOST WHEN IT COMES TO HEADLINE SHOWS?

ALEX COSTELLO (*VOCALS*): "Headlining can be quite worrying. You book a tour and wonder if people are going to turn up and see you play. We just did a tour in Europe, which is usually a hard place to crack, but we've been surprised by how many people are coming out. Even if it's not a sold-out show, even if it's 40 kids in Bratislava, it's amazing that they know about us all these miles away from home. I feel like there's less pressure playing the UK because more people know who we are."

GOOD TO HEAR. AS FOR THE SET LIST... ANY SPECIAL PLANS?

"We've been thinking about covers, but haven't done any yet on this tour. Everyone's happy with the set list, though there's one song called Scatterbrained that we're a bit up in the air with. It's a new track that feels a bit slower than most songs, so we're practising other ones to throw in whenever we feel like it. It could all change by the time the UK tour is here..."

YOU RECENTLY TWEETED ABOUT HAVING SOME MERCH STOLEN AND EVENTUALLY RETURNED. WHAT HAPPENED, EXACTLY?

"Basically, there were these long sleeve shirts that hadn't sold on this tour, and at the show in Cologne we saw two girls wearing them. I checked to see if we had sold any, and we hadn't, so we figured out they had taken them. [Our tour manager] asked them about it, and they said they hadn't, so what can you do in that situation? There were two missing, but we thought maybe the accounts were wrong. When we tweeted about it, they messaged us saying they were really drunk and felt bad... which I completely respect. They offered to pay and we did point out, 'That would be nice, thanks!' There's no bad blood about it. We respect them for admitting it and saying sorry."

"OUR OLD DRUMMER TRIED TO PEE ON US IN HIS SLEEP!"
ALEX COSTELLO

IT SEEMS LIKE MORE AND MORE BANDS ARE BECOMING VICTIMS OF THEFT THESE DAYS...

"It always seems to happen to the bands that can't really afford stuff; the ones that aren't playing big venues or have a safe bus to put stuff. We've been robbed a lot of times. Luckily most of our gear has always been safe, but other things have been stolen. You can't be stupid about where you leave your things. We've learned our lesson! We keep everything valuable on us *all* the time now."

THAT SUCKS. MOVING AWAY FROM THOSE BAD TIMES... WHAT HAS BEEN THE CRAZIEST SITUATION YOU'VE FOUND YOURSELF IN ON TOUR WITH THE BAND?

"Our old drummer got so drunk in Prague that in his sleep he got up and tried to pee on us. We heard loads of crashing about and woke up wondering what was going on. He was climbing up stuff trying to wee on things while still dreaming. We had to physically stop him! Also, for some reason when we tour, we always get the weirdest people asking us for crack... like this old lady who said it wasn't for her, but for her son! It happens every time we load into a venue – it's mad."

YIKES. ANYWAY, WHAT HAVE YOU GOT PLANNED FOR THE NEW YEAR?

"We really want to go to Asia – which was looking likely this year at one point – and visit places like China and Indonesia. We did Japan last year, and it was so different to the world we live in. Then there's South America, which is an absolute bucket list place for us. As far as personally, I don't know – I haven't really thought about it. Everything we do is about the band; our whole lives orientate around that."

DATES: London Tufnell Park Dome December 8, Newcastle Think Tank? 9, Glasgow Stereo 10, Manchester Deaf Institute 11, Leeds Key Club 12, Birmingham Mama Roux's 13, Cardiff Clwb Ifor Bach 14. Support: WSTR, Stand Atlantic.

WORDS: AMIT SHARMA **PHOTO:** CHRIS CASEY

YOUR WEEK!

KERRANG! DAY DECEMBER 06

BIRMINGHAM Courtesans, Bullet Height (Flapper)
BRISTOL SikTh, Devil Sold His Soul, Press To MECO (SWX)
BRISTOL Wolves In The Throne Room (Fleece)
CARDIFF Normandie, William Ryan Key (Clwb Ifor Bach)
CHELTENHAM Can't Swim, Microwave (Frog & Fiddle)
LEEDS The Amity Affliction, Boston Manor, Vukovi, Casey (Kerrang! Tour @ Uni Stylus)
LONDON Big Spring, Guillotine, Junior (Assembly, Camden)
LONDON Diamond Head (O2 Academy2 Islington)
LONDON Nothing More (Dingwalls, Camden)
LONDON Stone Sour, The Pretty Reckless (O2 Academy Brixton)
MILTON KEYNES Santa Cruz, Skarlett Riot (Craufurd Arms)
NEWCASTLE Mastodon, Red Fang, Russian Circles (Northumbria Institute)
NEWCASTLE Rocket From The Crypt (Cluny)
NOTTINGHAM Frank Carter & The Rattlesnakes, Basement, Ecca Vandal (Rock City)
WOLVERHAMPTON Marilyn Manson (Civic Hall)

THURSDAY DECEMBER 07

BRIGHTON SikTh, Devil Sold His Soul, Press To MECO (Concorde II)
BRIGHTON Wolves In The Throne Room (Haunt)
DERBY Pulled Apart By Horses (Venue)
GLASGOW The Amity Affliction, Boston Manor, Vukovi, Casey (Kerrang! Tour @ O2 ABC Glasgow)
GLASGOW Mastodon, Red Fang, Russian Circles (Barrowland)
GRIMSBY Santa Cruz, Skarlett Riot (Yardbirds Club)
LEEDS Courtesans, Bullet Height (Key Club)
LEEDS Rocket From The Crypt (Brudenell Social Club)
LONDON Creeper, Can't Swim, Microwave, Nervus (O2 Shepherd's Bush Empire)
LONDON Normandie, William Ryan Key (Boston Music Room)
NORWICH Frank Carter & The Rattlesnakes, Basement, Ecca Vandal (U.E.A)
WOLVERHAMPTON Diamond Head, Fires That Divide (Robin II)

FRIDAY DECEMBER 08

BIRMINGHAM Nothing More, In Search Of Sun, Psycho Village (O2 Institute3 Birmingham)
BRIGHTON Ho99o9 (Haunt)
GLASGOW Courtesans, Bullet Height (Audio)
GLASGOW Stone Sour, The Pretty Reckless (SSE Hydro)
LIVERPOOL Pulled Apart By Horses (Arts Club)
LONDON Frank Carter & Rattlesnakes, Basement, Ecca Vandal, Funhole (O2 Academy Brixton)
LONDON ROAM, WSTR, Stand Atlantic (Dome, Tufnell Park)
LONDON Rocket From The Crypt (Electric Ballroom, Camden)
LONDON SikTh, Devil Sold His Soul, Press To MECO (KOKO, Camden)
MANCHESTER The Amity Affliction, Boston Manor, Vukovi, Casey (Kerrang! Tour @ O2 Ritz Manchester)
MIDDLESBROUGH Red Fang (Empire)
NEWPORT Marilyn Manson (Centre)
SHEFFIELD Santa Cruz, Skarlett Riot (Corporation)
SHEFFIELD While She Sleeps, Milk Teeth, SHVPES (O2 Academy Sheffield)
SOUTHAMPTON Diamond Head (1865)
SOUTHAMPTON Silverstein, Hail The Sun (Talking Heads)

SATURDAY DECEMBER 09

BIRMINGHAM Santa Cruz, Skarlett Riot (Flapper)
BRIGHTON Silverstein (Haunt)
BRISTOL Ho99o9 (Fiddlers)
GLASGOW Acid Reign (Audio)
GLASGOW Divides (Stereo)
HEBDEN BRIDGE Pulled Apart By Horses (Trades Club)
LONDON Marilyn Manson (SSE Arena, Wembley)
LONDON Vuur, Scar Symmetry (Dome, Tufnell Park)
MANCHESTER Creeper, Can't Swim, Microwave, Nervus (Albert Hall)
MANCHESTER Mastodon, Red Fang, Russian Circles (Academy)
NEWCASTLE The Amity Affliction, Boston Manor, Vukovi, Casey (Kerrang! Tour @ University)
NEWCASTLE ROAM, WSTR, Stand Atlantic (Think Tank?)
SOUTHAMPTON Normandie, William Ryan Key, Grumble Bee (Joiners)

SUNDAY DECEMBER 10

CARDIFF Silverstein (Globe)
GLASGOW Dinosaur Jr. (Art School)
GLASGOW ROAM, WSTR, Stand Atlantic (Stereo)
GLASGOW Santa Cruz, Skarlett Riot (Cathouse)
LEEDS Acid Reign (Brudenell Social Club)
LONDON Devilment, The Five Hundred, Formicarius (Underworld, Camden)
LONDON Mastodon, Red Fang, Russian Circles (O2 Academy Brixton)
MANCHESTER Courtesans, Bullet Height (Gullivers)
MANCHESTER Ho99o9 (Deaf Institute)
MANCHESTER Nothing More, In Search Of Sun, Psycho Village (Sound Control)
NOTTINGHAM Normandie, William Ryan Key, Grumble Bee (Bodega)
NOTTINGHAM Rocket From The Crypt (Rescue Rooms)
SOUTHAMPTON Creeper, Can't Swim, Microwave, Nervus (O2 Guildhall Southampton)

MONDAY DECEMBER 11

GLASGOW Dinosaur Jr. (Art School)
GLASGOW Ho99o9 (Stereo)
LONDON The Red Jumpsuit Apparatus (Garage, Highbury)
MANCHESTER ROAM, WSTR, Stand Atlantic (Deaf Institute)
STOKE Pulled Apart By Horses (Sugarmill)

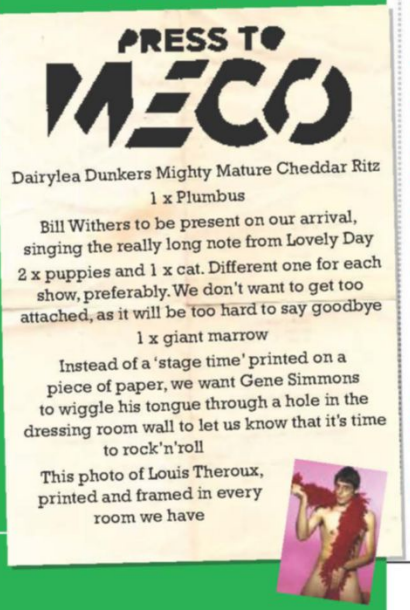
TUESDAY NOVEMBER 12

CARDIFF The Amity Affliction, Boston Manor, Vukovi, Casey (Kerrang! Tour @ Y Plas)
CARDIFF The Red Jumpsuit Apparatus (Clwb Ifor Bach)
HULL Pulled Apart By Horses (Welly Club)
LEEDS Ho99o9 (Brudenell Social Club)
LEEDS ROAM, WSTR, Stand Atlantic (Key Club)
LONDON Max & Iggor Cavalera Return To Roots, Overkill, Insomnium, Deserted Fear (O2 Forum Kentish Town)
MANCHESTER Gogol Bordello (Academy)
MANCHESTER Santa Cruz, Skarlett Riot (Academy III)

RIDER OF THE WEEK

BAND: Press To MECO

That picture of Louis Theroux is something we'll never be able to get out of our heads. We could only dream of being that sassy...



CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

FIGHTKLUB: FALL OUT BOY VS. AVENGED SEVENFOLD

K! TV, DECEMBER 06, 6PM

Have you *seen* the size of M. Shadows? We're pretty sure he could take Fall Out Boy out all on his own, tbh. The others can just sit there filming it on their phones.

WATCH FRANK IERO AND THE PATIENCE LIVE IN LONDON IN PARTNERSHIP WITH KERRANG!

KERRANG.COM

No big deal or anything, but we teamed up with Frank Iero to film his entire, super-sweaty sold-out show at Omeara in London. It streamed live on our Facebook and YouTube, and is still there for your viewing pleasure. So, what are you waiting for?

A ROCKIN' CHRISTMAS: TOP 10

K! TV, DECEMBER 10, 5:10PM

It's now December, so that means we're officially allowed to listen to Christmas music. So expect tunes from the likes of All Time Snow, Sleighyer and, um, Sled Zeppelin. Or bands with better names... maybe.

MY FIRST GIG

WHO: CONVERGE, ASBURY PARK STONE PONY, NEW JERSEY, USA, 2005

IF WE SKIP PAST HIS *ACTUAL* FIRST GIG, THEN THE CAN'T SWIM FRONTMAN'S FIRST SHOW WAS A RIGHT MOSH-FEST...

CHRIS LOPORTO, CAN'T SWIM

"Before I start, I'll admit that the very first show I went to was *NSYNC at the Jones Beach Theater when I was maybe 10 years old. I was visiting my aunt and uncle, and my cousin had tickets and a friend dropped out, so I went with her. The screaming was so insane it gave me a headache!

"But the first rock show I *wanted* to see was Converge during my freshman year in high school, and it made such an impact on me. A buddy of mine, who was a year older than me, got me into that band; we'd drive around in his car and we'd play their records, and being a drummer at the time I'd stand there, mouth agape, because they were so complicated and fast, and I didn't know how anyone could play that way.

"Converge are the best, and, honestly, as soon as they played the very first note of the very first song – which was The Saddest Day, only the heaviest song *ever* – it looked like a *grenade* had gone off in the centre of the room. Going through my head was, 'What the *fuck*!? That is *insane*!' I already loved their records, but I was standing there thinking, '*This* is what people do when they listen to this shit?' There was so much talent on that stage, and they were giving it 150 per cent. [Their sound] kind of made sense to me after seeing them, because when people put that much of themselves and that much aggression into what they do, it comes out in this fearsome racket within.

"I definitely did my best to stay out of the way because I didn't want to get hurt, but I was so into it. They played loads off of Petitioning The Empty Sky [1996] and You Fail Me [2004], and every single song was as good as the one before it. I walked out of that show thinking, 'Okay, if music can make people react that way, then this shit is straight-up *wild*, and I have to get more of it.'"

WORDS: DAN SLESSOR **PHOTO:** PAUL HARRIES

MY VENUE

THE PHOENIX

COVENTRY

122 GOSFORD ST, COVENTRY, CV1 5DL

RICH HARRIS, PROMOTER/BOOKER

HEY, RICH! HOW DID THE PHOENIX COME TO BE?

"The Phoenix was previously called the Sir Colin Campbell – and is still referred to as the Campbell even by folk too young to remember it under that name. The Village was the name of the upstairs club through the '70s, and it hosted live jazz, 2-Tone [ska fused with punk rock and reggae] and punk, with DJ sets almost every evening. It was rebranded as The Phoenix in the '00s, and is now a very popular student haunt."

TELL US WHAT THE MUSIC SCENE IS LIKE IN COVENTRY...

"We're very much known for 2-Tone and ska, with Coventry being the birthplace of The Specials, Lee Dorrian of Cathedral, Napalm Death and With The Dead. There was a period when there were very few music venues, but it's starting to thrive again. There's no shortage of great venues to go and watch bands in, such as The Arches and The Tin. We're starting to see a larger demand for rock and metal shows."

AWESOME. HOW IMPORTANT IS THE PHOENIX IN ALL OF THAT?

"Each live venue in Coventry is putting in a lot of work, and we're a pillar in that structure. We've brought in bands that I'd never have dreamed would play here, and in most cases the audience reflect how important it is to the city and its scene. We're also committed to giving our local bands a platform on these bills, thus getting them good exposure."

TOP WORK. WHAT HAVE BEEN YOUR FAVOURITE ROCK SHOWS AT THE VENUE?

"There's been so many! Valient Thorr, God Damn, Saint Vitus, ((OHHMS)), Witchsorrow and Elder were all great shows. My personal favourite was probably Nick Oliveri on my birthday. However, I don't remember the aftermath (*laughs*)."

LET'S GET SERIOUS... HOW DOES A VENUE SURVIVE IN THE CURRENT CLIMATE?

"I think it's important to mind your surroundings, and to co-ordinate with other venues. You need to make sure that something similar isn't booked the same night. We're courteous and have a great relationship with similar establishments. We've been fairly blessed as we are located in the middle of a university campus."

FINALLY, WHAT HAVE YOU GOT PLANNED FOR THE FUTURE?

"After relative success thus far, we may reach out to other booking agents to see who's touring. We also plan on doing more for our local scene. There are some great bands here, and some yet to be discovered; it's hugely important that they get to be heard."

PHOTOS: PULSE MEDIA PHOTOGRAPHY

BOOKING NOW

36 CRAZYFISTS
Glasgow Cathouse January 18, 2018, Manchester Academy III 19, O2 Academy2 Birmingham 20, London O2 Academy Islington 21.

A PERFECT CIRCLE
O2 Apollo Manchester June 12, 2018, London O2 Academy Brixton 13.

ALESTORM
O2 Academy Liverpool February 9, 2018, Sheffield Corporation 10, Newcastle Uni 11, Aberdeen Garage 13, O2 ABC Glasgow 14, Belfast Mandela Hall 15, Dublin Tivoli 16, Birmingham HRH Metal 17, O2 Ritz Manchester 18, Leeds Stylus 20, Norwich Waterfront 21, London O2 Forum Kentish Town 22, Brighton Concorde II 23, Bristol Motion 24, Southampton Engine Rooms 25. Support: The Dread Crew Of Oddwood, Rumahoy.

ALIEN ANT FARM
O2 Academy Bristol February 6, 2018, London O2 Forum Kentish Town 7, O2 Ritz Manchester 8, Norwich Waterfront 10, O2 Academy Leeds 11, Birmingham O2 Institute 12, Dublin Academy 14, Belfast Limelight II 15, Glasgow Garage 16, O2 Academy Newcastle 17, Nottingham Rock City 18. Support: SOiL, Local H.

ALL TIME LOW
Glasgow SECC March 12, 2018, Cardiff Motorpoint Arena 14, Birmingham Genting Arena 15, Manchester Arena 16, London Alexandra Palace 17. Support: Pierce The Veil.

ANDREW W.K.
Cardiff Great Hall April 13, 2018, London O2 Forum Kentish Town 14, O2 Academy2 Birmingham 15, Norwich Waterfront 18, Portsmouth Pyramids Wedgewood Rooms 19, O2 Ritz Manchester 20, Glasgow Garage 21.

APOLOGIES, I HAVE NONE
Manchester Partisan December 13, Glasgow Bloc 14, Cardiff Cathays Community Centre 16, Bristol Exchange 17, Brighton Hope & Ruin 18, London Montague Arms 19. Support: Kamikaze Girls.

ARCANE ROOTS
Gateshead Sage February 27, 2018, London Heaven March 1, Manchester Gorilla 2, Sheffield Leadmill 3, Glasgow Oran Mor 4, O2 Institute2 Birmingham 6, Bristol Trinity 8. Support: Brutus.

ARCH ENEMY
O2 ABC Glasgow February 9, 2018, Nottingham Rock City 10, London Camden KOKO 11, O2 Ritz Manchester 13, O2 Academy Bristol 14. Support: Wintersun, Tribulation.

ARCHITECTS
London Alexandra Palace February 3, 2018. Support: While She Sleeps, Counterparts.

AREA 11
London Boston Music Room December 12. Support: Anavae.

AS IT IS
Nottingham Rescue Rooms March 9, 2018, Manchester Academy II 10, Glasgow Garage 11, O2 Institute2 Birmingham 13, Cardiff Globe 15, London Camden KOKO 16. Support: Like Pacific, Grayscale.

AT THE DRIVE IN
London O2 Academy Brixton March 9, 2018, O2 Academy Newcastle 10, O2 Academy Birmingham 12, O2 Apollo Manchester 13, O2 Academy Glasgow 15. Support: Death From Above, Le Butcherettes.

BLACK VEIL BRIDES / ASKING ALEXANDRIA
O2 Academy Birmingham January 23, 2018, Manchester Academy 24, O2 Academy Glasgow 25, London O2 Academy Brixton 27.

BLACK LABEL SOCIETY
London Royal Albert Hall April 5, 2018, Dublin Tivoli 7, Belfast Limelight 8 – 9.

BLACK MOTH
Brighton Hope & Ruin February 7, 2018, London Boston Music Room 8. Support: Grave Lines.

BLOODSTOCK FESTIVAL 2018
Line-up: Judas Priest, Gojira, Nightwish, Emperor, Nails, Devildriver, Watain, Combichrist, Orden Ogan, Memoriam, Septicflesh, Doro, Fozzy, Bloodbath. Derby Catton Hall Park August 9 – 12, 2018.

BOWLING FOR SOUP
O2 Academy Glasgow February 9, 2018, O2 Academy Newcastle 10, O2 Academy Sheffield 11, Nottingham Rock City 12, O2 Academy Birmingham 13, Norwich UEA 14, O2 Apollo Manchester 15, Cardiff Motorpoint Arena 16, London O2 Academy Brixton 17. Support: The Aquabats!, Army Of Freshmen.

BRIAN FALLON & THE HOWLING WEATHER
O2 Institute Birmingham February 20, 2018, O2 Ritz Manchester 21, O2 ABC Glasgow 22, London KOKO Camden 23, Nottingham Rock City 24, Bristol SXW 25, Newcastle Boiler Shop March 8, Leeds Beckett 9. Support: Dave Hause.

CARNIFEX
London Tufnell Park Dome February 26, 2018, Birmingham Mama Roux's 27, Glasgow G2 28, Manchester Academy III March 1, Leeds Key Club 2, Bridgend Hobos 3. Support: Oceano, Aversions Crown, Disentomb.

THE DAMNED
O2 Academy Newcastle January 26, 2018, Dundee Caird Hall 27, O2 Academy Glasgow 28, O2 Academy Leeds 30, Manchester Academy 31, O2 Academy Birmingham February 1, O2 Academy Leicester 3, Nottingham Rock City 4, Folkestone Leas Cliff Hall 6, Southend Cliffs Pavilion 7, Cardiff Great Hall 9, O2 Academy Bristol 10, O2 Academy Bournemouth 11, O2 Guildhall Southampton 13, Bexhill De La Warr Pavilion 14, London O2 Forum 17.

DESERTFEST 2018
Line-up: Monster Magnet, Nebula, Eyehategod, Jex Thoth, Planet Of Zeus, Black Moth, The Black Wizards. London Camden May 4 – 6 @ various venues.

DESPISED ICON
London Dome Tufnell Park February 11, 2018, Birmingham Mama Roux's 12, Manchester Gorilla 13. Support: Malevolence, Archspire, Vulvodynia.

DON BROCO
Portsmouth Pyramids February 8, 2018, O2 Academy Bristol 9, Cardiff Great Hall 10, Norwich UEA 12, Nottingham Rock City 13, O2 Academy Birmingham 15, Manchester Academy 16, O2 Academy Leeds 17, Newcastle Northumbria Institute 19, Aberdeen Garage 20, Glasgow Barrowland 21.

DOWNLOAD FESTIVAL 2018
Line-up: Ozzy Osbourne, Avenged Sevenfold, Guns N' Roses, Marilyn Manson, BABYMETAL, Asking Alexandria, Black Veil Brides, Alexisonfire, Bullet For My Valentine, Rise Against, Parkway Drive, Body Count, The Hives, In This Moment, Neck Deep, Meshuggah, Mayday Parade, The Pink Slips, WSTR, Dreamstate. Derby Donington Park June 8 – 10, 2018.

EMP PERSISTENCE TOUR
Line-up: Hatebreed, Madball, Terror, Power Trip, Broken Teeth, Insanity Alert. London O2 Forum Kentish Town January 28, 2018.

EVANESCENCE
London Royal Festival Hall March 30 – 31, 2018, O2 Apollo Manchester 2, Nottingham Arena 3, Glasgow Armadillo 5, Sheffield City Hall 6.

FALL OUT BOY
London Brixton Electric January 11, 2018. Birmingham Barclaycard Arena March 27, 2018, Cardiff Motorpoint Arena 28, Manchester Arena 29, London O2 Arena 31.

FANGCLUB
Leeds Lending Rooms January 23, 2018, Glasgow Garage Attic 25, Birmingham Sunflower Lounge 26, London Thousand Island 27.

FEEDER
William Aston Hall Wrexham March 5, 2018, O2 Academy Bristol 7, Norwich Nick Rayns LCR UEA 8, Manchester Academy 10, Glasgow Barrowland 11, O2 Academy Leeds 13, O2 Academy Birmingham 14, Nottingham Rock City 16, London O2 Academy Brixton 17.

FIVE FINGER DEATH PUNCH
Birmingham Barclaycard Arena December 17, Glasgow SSE Hydro Arena 18, Leeds First Direct Arena 20, London SSE Arena, Wembley 21. Support: In Flames, Of Mice & Men.

FIZZY BLOOD
Manchester Soup Kitchen February 22, 2018,

JUST ANNOUNCED

DANCE GAVIN DANCE / VEIL OF MAYA
Birmingham Asylum March 3, 2018, Bristol Marble Factory 4, Newcastle Riverside 5, Glasgow Garage 6, Manchester Academy II 7, Nottingham Rescue Rooms 8, London O2 Academy Islington 9.

DESERTFEST
Latest additions: Graveyard, Napalm Death, Warning, Eyehategod, Winterfylleth, Five The Hierophant.

EUROPE
Manchester Academy September 14, 2018, Glasgow Barrowland 15, O2 Academy Newcastle 17, Nottingham Rock City 18, O2 Institute Birmingham 19, Cardiff St. David's Hall 21, Portsmouth Pyramids Centre 22, London Royal Albert Hall 23, Brighton Dome 24. Support: King King.

IRON MONKEY
Nottingham Rescue Rooms April 13, 2018, London Underworld Camden 14, Manchester Ruby Lounge 21.

OCEAN GROVE
London Old Blue Last December 18.

STARSET
Manchester Academy III March 21, 2018, London O2 Academy Islington 23, O2 Institute2 Birmingham 24, Bristol Fleece 25.

PHOTO: GETTY

STONE FREE FESTIVAL

Line-up: Megadeth, Scorpions, Yes, Roger Hodgson, Joanne Shaw Taylor. London O2 Arena June 16 – 17, 2018.

Glasgow Old Hairdressers 23, Leeds Headrow House 24, Birmingham Sunflower Lounge 27, London Camden Assembly 28.

FOO FIGHTERS
Manchester Etihad Stadium June 19, 2018, London Stadium 22 – 23.

THE FRONT BOTTOMS
Manchester Albert Hall February 9, Glasgow Barrowland 10, O2 Academy Newcastle 11, Dublin Vicar Street 13, Belfast Mandela Hall 14, O2 Academy Sheffield 16, Nottingham Rock City 17, Portsmouth Pyramids Centre 24, Norwich Waterfront 25, O2 Institute Birmingham 26, O2 Academy Bristol 27, London Camden Roundhouse 28. Support: The Smith Street Band, Brick + Mortar.

GRETA VAN FLEET
Manchester Deaf Institute March 30, 2018, O2 Institute3 Birmingham 31, Glasgow King Tut's April 1, 2018, London O2 Academy Islington 4.

HEAVY SCOTLAND
Line-up: Carcass, Gama Bomb, Nervosa, Perpetua. Edinburgh Corn Exchange August 31 – September 2, 2018.

HIM
Glasgow Barrowland December 14, Nottingham Rock City 15, Manchester Academy 16, London Camden Roundhouse 17 and 19.

IRON MAIDEN
Newcastle Metro Radio Arena July 31, 2018, Belfast SSE Arena August 2, 2018, Aberdeen AECC BHGE Arena 4, Manchester Arena 6, Birmingham Genting Arena 7, London O2 Arena 10. Support: Killswitch Engage.

LACUNA COIL
London O2 Shepherd's Bush Empire January 19, 2018.

LOWER THAN ATLANTIS
Lincoln Engine Shed April 2, 2018, Cambridge Junction 3, Leamington Spa Assembly 4, Swansea Sin City 6, Pontypridd Muni Arts Centre 7, Gloucester Guildhall 8, Bath Komedia 9, Exeter Lemongrove 11, Southampton Engine Rooms 12, Watford Colosseum 13, Southend Chinnerys 14, Brighton Concorde II 15, O2 Academy Oxford May 3, Reading Sub89 4, Wrexham Central Station 5, Liverpool Hangar34 7, Aberdeen Lemon Tree 8, Edinburgh Liquid Rooms 9, Middlesbrough Empire 11, Hull Welly 12, York Fibbers 13, Sheffield Plug 14.

MACHINE HEAD
O2 Guildhall Southampton May 13, 2018, Cardiff University 14, O2 Academy Bristol 15, O2 Academy Birmingham 17, London Camden Roundhouse 18 – 19, Nottingham Rock City 21, O2 Academy Newcastle 22, O2 Academy Glasgow 23, Manchester Academy 25.

MARMOZETS
Cardiff Tramshed February 2, 2018, Southampton Engine Rooms 3, Brighton Concorde II 4, Cambridge Junction 6, London Student Central ULU 7, Nottingham Rescue Rooms 8, Newcastle Riverside 9, Sheffield Leadmill 11, Edinburgh Liquid Room 12. Support: Queen Zee And The Sasstones.

THE MENZINGERS
Dublin Whelans January 28, 2018, Belfast Limelight 29, Bristol SWX 31, Glasgow SWG3 February 1, O2 Ritz Manchester 2, London O2 Shepherd's Bush Empire 3. Support: PUP, Cayetana.

MISS MAY I
Southampton Talking Heads January 22, 2018, Glasgow G2 23, Birmingham Mama Roux's 24, Manchester Dead Shed 25, London Camden Underworld 26, Bristol Exchange 27. Support: Fit For A King, Void Of Vision, Currents.

MONGOL HORDE
Glasgow King Tut's January 25, 2018, Manchester Academy III 26, O2 Institute2 Birmingham 27, London King's Cross Scala 28.

MOOSE BLOOD
Nottingham Rock City March 2, 2018, Manchester Academy 3, Glasgow QMU 5, O2 Academy Newcastle 6, O2 Institute Birmingham 8, O2 Academy Bristol 9, London Camden Roundhouse 10. Support: The Dangerous Summer.

MOTIONLESS IN WHITE
Southampton Engine Rooms January 18, 2018, O2 Academy Bristol 19, Leeds Stylus 20, Glasgow Garage 22, Newcastle Riverside 23, London KOKO Camden 25, O2 Institute Birmingham 26, O2 Ritz Manchester 27, Norwich Waterfront 28. Support: Cane Hill, Ice Nine Kills.

ONE OK ROCK
O2 ABC Glasgow December 11, Manchester Academy II 12, London O2 Shepherd's Bush Empire 13.

ORANGE GOBLIN
London Camden Electric Ballroom December 22. Support: Karma To Burn, Black Moth, Riddles.

PACESHIFTERS
St Albans Horn February 14, 2018, Liverpool Sound 15, Glasgow Garage 16, Newcastle Think Tank? 17, Leeds Brudenell Social Club 18, Nottingham Bodega 20, London Assembly Camden 21, Tunbridge Wells Forum 22, Brighton Sticky Mike's Frog Bar 23.

PARADISE LOST
Colchester Arts Centre February 15, 2018, Portsmouth Wedgewood Rooms 16, Bristol Thekla 17, Nottingham Rescue Rooms 18, Belfast Limelight II 20, Dublin Tivoli 21, Glasgow Classic Grand 22, Manchester Gorilla 23.

PARAMORE
Cardiff Motorpoint Arena January 11, 2018, London O2 Arena 12, Birmingham Genting Arena 14, Manchester Arena 19, Glasgow SSE Hydro 20.

THE PRODIGY
O2 Apollo Manchester December 14, Doncaster Dome 15, Plymouth Pavilions 16, O2 Academy Glasgow 18, Wolverhampton Civic Hall 19, London O2 Academy Brixton 21 – 23.

QUEENS OF THE STONE AGE
London Finsbury Park June 30, 2018. Support: Iggy Pop, The Hives, Run The Jewels.

RAGE / FIREWIND
London Camden Underworld January 21, 2018, Sheffield Corporation 22.

RAMBLIN' MAN FAIR
Line-up: Halestorm, Blackberry Smoke, Sons Of Apollo, Steve Earle And The Dukes. Maidstone Mote Park June 30 – July 1, 2018.

REEF / THE WILDHEARTS / TERRORVISION
Manchester Academy May 4, 2018, Birmingham Digbeth Arena 5, London Eventim Apollo Hammersmith 6, O2 Academy Glasgow 19, O2 Academy Newcastle 20.

ROLO TOMASSI
Glasgow Audio April 3, 2018, Manchester Deaf Institute 4, Birmingham Flapper 5, Bristol Exchange 6, London Highbury Garage 7, Leeds Strangeforms 8.

SEAWAY
Bristol Exchange January 10, 2018, Nottingham Bodega 11, Leeds Key Club 12, Glasgow Stereo 13, Manchester Rebellion 14, O2 Institute3 Birmingham 15, Southampton Joiners 16, London Garage 17. Support: WOES, Lizzy Farrell.

SKINDRED
Norwich UEA April 19, 2018, O2 Guildhall Southampton 20, Nottingham Rock City 21, Manchester Academy 22, O2 ABC Glasgow 24, O2 Academy Bristol 25, O2 Academy Leeds 27, London O2 Academy Brixton 28, O2 Institute Birmingham 29. Support: CKY.

SLAM DUNK FESTIVAL 2018
Line-up: Jimmy Eat World, Taking Back Sunday, Sleeping With Sirens, State Champs, Four Year Strong, Trash Boat. Leeds City Centre May 26, 2018, Hatfield Park 27, Birmingham NEC Arena 28.

TESTAMENT
Bristol Motion March 29, 2018, O2 Ritz Manchester 30, O2 Institute Birmingham 31, Dublin Vicar Street April 1, 2018, Glasgow QMU 2, London Camden KOKO 4. Support: Annihilator, Vader.

THIRTY SECONDS TO MARS
Cardiff Motorpoint Arena March 23, 2018, Manchester Arena 24, Glasgow SSE Hydro 25, London O2 Arena 27, Birmingham Barclaycard Arena 29.

TONIGHT ALIVE
Manchester O2 Ritz March 6, 2018, London KOKO 8, Glasgow QMU 10, Nottingham Rock City 11, Leeds Stylus 12, Bristol Motion 13. Support: With Confidence, The Gospel Youth.

TRIVIUM
O2 Academy Bristol April 16, 2018, O2 Birmingham Academy 17, O2 Academy Glasgow 19, Manchester Academy 20, London O2 Academy Brixton 21. Support: Code Orange, Power Trip, Venom Prison.

THE USED
Nottingham Rock City February 11, 2018, O2 Ritz Manchester 12, O2 Academy Bristol 15, London O2 Shepherd's Bush Empire 16.

WATERPARKS
O2 Institute Birmingham March 1, 2018, Dublin Academy 2, Leeds Stylus 3, London KOKO Camden 4, O2 ABC Glasgow 6, O2 Ritz Manchester 7, Cardiff Y Plas 8, Southampton Engine Rooms 9, Brighton Concorde II 10.

WHILE SHE SLEEPS
London Alexandra Palace February 3, 2018, O2 Academy Bristol 5, O2 Institute Birmingham 6, O2 ABC Glasgow 8, O2 Ritz Manchester 10.

WITHIN TEMPTATION
O2 Academy Birmingham November 9, 2018, O2 Apollo Manchester 10, O2 Academy Glasgow 11, London O2 Academy Brixton.

THE XCERTS
O2 Academy3 Leicester February 18, 2018, Sheffield Plug 19, Dublin Whelans 20, O2 ABC Glasgow 23, Aberdeen Garage 24, Stockton-On-Tees Georgian Theatre 25, Manchester Deaf Institute 26, Cambridge Portland Arms 28, Wolverhampton Slade Rooms March 1, London Heaven 2, Cardiff Clwb Ifor Bach 3, Southampton Joiners 4.

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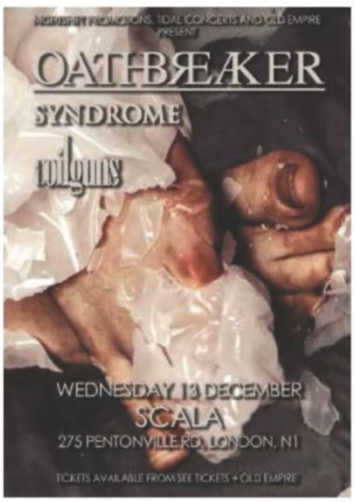

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THERE CAN BE ONLY ONE...

EDITORIAL

WHAT IS YOUR FAVOURITE KERRANG! TOUR MEMORY?

EDITOR: Sam Coare (*Having what was essentially a good-natured fistfight with Dave McLaughlin to Limp Bizkit*)
ART EDITOR: Steve Beech (*Biffy*)
ASSOCIATE EDITOR (REVIEWS): Nick Ruskell (*Limp Bizkit at Brixton, if only because our own Jen Walker out-rapped Freddy D onstage during Ready To Go*)
DEPUTY ART EDITOR: Matt Dykzeul (*Frank Carter & The Rattlesnakes. Was so good seeing Frank back again*)
PRODUCTION EDITOR: Emily Carter (*Watching Frank Carter & The Rattlesnakes on every single date of last year's K! Tour. Never once got boring*)
LISTINGS EDITOR: James Hingle (*Crowdsurfing out to BFMV on the first-ever Kerrang! Tour*)

CONTRIBUTING EDITORS: Katie Parsons (*Self-indulgent, but: singing Top Of The World onstage with The Blackout at the Roundhouse in London*), Jennyfer J. Walker (*Playing a sold-out Brixton Academy *mic drop**)
DIGITAL EDITOR: Bob Foster (*The Bronx on the 2007 K! Tour!*)

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SPECIAL THANKS TO: Stu Garneys (*Coheed And Cambria in 2008*), James Hickie (*The Bronx and Biffy Clyro, K! Tour 2007 at the Astoria (RIP)*)

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THE ULTIMATE ROCKSTAR TEST

MAX CAVALERA

SOULFLY/CAVALERA CONSPIRACY

DOES THROWING A TV OUT THE WINDOW MAKE YOU A ROCKSTAR IF IT WAS AN ACCIDENT? WE FIND OUT...

ON ROCK'N'ROLL...

WHAT'S THE WORST STATE YOU'VE EVER LEFT A HOTEL ROOM IN?

"Me and Andreas [Kisser, Sepultura guitarist] had a fight in one, and that was pretty epic. We were in Russia and drunk on vodka, and we were throwing couches at each other – all kinds of shit. The TV went out the window, but I wasn't trying to do that; I threw it at his head and he ducked!"

HAVE YOU EVER SHED BLOOD IN THE NAME OF ROCK?

"Many times. The most memorable was when some drunk guy threw a *flashlight* at me at a festival. It hit me right in the forehead and there was blood everywhere. Then my roadie runs out and I say, 'Don't worry about it, it looks really metal!' It hurt like hell. I've still got the scar!"

HAVE YOU EVER RESISTED ARREST?

"Yes! I was really drunk at a show in Phoenix and I got into a fight with some jocks and I smashed the windshield of one of their cars with a rock. The police came, and this one cop hears my accent and says he's going to deport me, so my wife punched him! But it was cool, because our cells were pretty close together!"

Sounds like your wife might score better on this test than you...

"THE POLICE SAID THEY'D DEPORT ME!"

MAX CAVALERA

ON FAILURES AND FUCK-UPS...

HAVE YOU EVER MANAGED TO GET THE LYRICS TO ONE OF YOUR SONGS WRONG?

"Yes, and the kids in the front row looks at you like you're a fucking dick! I also tried to play the same song twice when drunk once. We played Symptom Of The Universe fourth in the set, and then two songs later I announced it again, and my brother [drummer Igor Cavalera] started calling me a fucking idiot!"

WHICH SONG DO YOU WISH YOU HAD NEVER WRITTEN?

"Subtraction, from Arise [1991]. It's about fucking *mathematics*! I *hated* math in school, but Andreas wrote that one and he loved that shit and thought it was a great idea. We needed an extra song on the record. Even the riff isn't so good – it's filler, okay? I mean, come on, who gives a fuck about fucking *math*!?"

Maths teachers, probably, but we're not arguing

LIFESTYLES OF THE RICH AND FAMOUS...

WHAT'S THE WEIRDEST THING YOU'VE BEEN ASKED TO AUTOGRAPH?

"A six-month-old baby's head. My favourite was this one guy who came to a signing in England. On one of the songs on the first Soulfly record I yell, '*Bring da shit*!' so this guy brought a plastic turd and said, 'Hey Max! I brought da shit! Sign it, please!' It was funny as hell."

WHAT'S THE BEST GIFT ANOTHER ROCKSTAR HAS GIVEN YOU?

"A huge wooden crucifix from an old church, from the 1800s, from Ozzy and Sharon Osbourne. To be given something like that by one of my idols? It just doesn't get much cooler than that."

Well, that makes the bubble bath set Ozzy gave us look super-lame...

ON THE HYPOTHETICAL...

HOW DO YOU THINK YOU'D DO IF YOU HAD TO GO FULL-ON MAD MAX IN A POST-APOCALYPTIC WASTELAND?

"I think I'd do okay, because I've got the look, although I'm not crazy about guns, and not much of a car guy, so I wouldn't be able to get too excited about that side of things! So, it's actually possible that I wouldn't survive as long as I'd like to think!"

WOULD YOU WRITE A POP SONG FOR JUSTIN BIEBER IF THE MONEY WAS RIGHT?

"Sure I would. I'd write a song talking shit about him – and then take all the money! That's a smart move right there, because your fans can't get all pissed-off about me doing it and call me a sell-out, because I'd be tearing him down with every word he's going to have to sing!"

Good luck getting the words past him...

SPIRITUAL HEADMELTER...

HOW MANY GODS ARE THERE?

"I believe in one God above all, but there are lots of different spirits. There are the Norse Gods; those they pray to in Africa, or the ones the tribes pray to in the Amazon. But organised religion is not for me at all. I believe my God is more open-minded and lets you just be what you are, and if you do good deeds then you get good back."

He sounds great. Can we get his number?

THE VERDICT

MAX IS GNARLY ONSTAGE AND GETS COOL GIFTS FROM OZZY, BUT HAS BEEN USURPED IN THE BADASS STAKES BY HIS WIFE...

SCORE **85%**

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WORDS: DAN SLESSOR **PHOTO:** GETTY

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